

**CONFIDENT HEALTHY ACTIVE ROLE MODELS:
Blending Teaching Personal & Social Responsibility (TPSR) and Arts-based
education with Underserved Youth**

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Abstract

The Teaching Personal & Social Responsibility model espoused by Hellison (2011) has immense fluidity in its applications and methods. This suggests that it would have potential as a partner with an equally fluid approach, Artography informed arts-based education. It is this partnership that animates this project. Using a qualitative, hermeneutic, constructivistic lens and a case study approach, this study's multiple levels of analysis across several data sets yielded findings suggesting synergies between the life skills framework TPSR and Artography-informed arts-based education and how these synergies are used effectively when teaching a blend of TPSR and arts-based approaches in the context of the Confident Healthy Active Role Models (CHARM) program. The findings demonstrate that the synergies between the two frameworks can be used effectively in the CHARM program to support participants and students in learning and thriving in an environment that values the needs of the individual balanced with the needs of the collective.

TABLE OF CONTENTS

Abstract	ii
CHAPTER 1: INTRODUCTION.....	1
Personal Paradigm.....	1
The Problem.....	6
Purpose	8
Research Questions.....	8
Importance of the Study.....	9
CHAPTER 2: LITERATURE REVIEW	11
Teaching Personal & Social Responsibility	11
Art-Based Research	19
CHAPTER 3: METHODS	35
Methodological Framework.....	36
Gaining Entry.....	38
Site Selection and Sampling Procedures.....	39
Data Collection Procedures.....	40
Data Analysis	46
Validity and Reliability	49
Ethical Considerations	51
Trustworthiness	53
CHAPTER 4: FINDINGS	56
Section 1.....	57
Manifest Content Summary – Participant Interviews (In-depth reading).....	64
Section 1 Summary – Participant Manifest Content Analysis.....	98
Section 2.....	99
Section 3.....	107
Section 4.....	114
Participant, Student, Teacher, Researcher (TPSR) Insight Summary	118
CHAPTER 5: DISCUSSION.....	140
Overarching Findings.....	140
Summary of Synergies of the Artography & TPSR blend.....	141
Summary of Effectiveness of TPSR and Artography blend.....	145
TPSR.....	150
At-risk youth.....	153
Freire.....	155
Artography	157
Blend Effectiveness	161
Recommendations	170
REFERENCES	179
APPENDICES.....	192

List of Tables

Table 1: Revelatory Phrases	58
Table 2: Salience.....	59
Table 3: Unexpected Presence	60
Table 4: Idomatic Expressions.....	61
Table 5: Patterns	61
Table 6: Revelatory Phrases x Six Interviews	64
Table 7: Salience x Six Interviews.....	65
Table 8: Unexpected Presences x Six Interviews	66
Table 9: Idomatic Expressions x Six Interviews.....	67
Table 10: Patterns x Six Interviews	68
Table 11: Demographic and experience-based questions (Broadway).....	70
Table 12: Arts-based questions (all participants).....	71
Table 13: Opinion & value questions (Broadway)	72
Table 14: Sensory & feeling-based questions (Broadway).....	73
Table 15: MCA, Participants, comparison by question pattern summary	74
Table 16: Opinion and value-based question 1	77
Table 17: Opinion & value-based question 2	79
Table 18: Opinion & value-based question 3	82
Table 19: Opinion & value-based question 4	84
Table 20: Opinion & value-based question 5	86
Table 21: Sensory-based question 1	88
Table 22: Sensory-based question 2	91
Table 23: Feelings and emotions-based question 1	93
Table 24: Feelings and emotions-based question 2	95
Table 25: Feelings & emotions-based question 3	97
Table 26: Revelatory Phrases (Students)	104
Table 27: Salience (Students)	105
Table 28: Patterns (Students)	106
Table 29: Revelatory Phrases (Teachers)	111
Table 30: Salience (Teachers).....	112
Table 31: Unexpected Presences (Teachers)	113
Table 32: Idomatic (Teachers).....	113
Table 33: Patterns (Teachers)	114
Table 34: Revelatory Phrases (Field Notes)	116
Table 35: Unexpected Presences (Field Notes)	116
Table 36: Salience (Field Notes).....	117
Table 37: Patterns (Field Notes)	117
Table 38: Notable Absences (Field Notes)	117
Table 39: Summary of insights from research findings.....	135
Table 40: Summary of TPSR & Artography synergies	141

CHAPTER 1: INTRODUCTION

Personal Paradigm

I am very thankful to have the opportunity and privilege to experience the pursuit of a Master's Degree and be able contribute to and enhance the experience for others. Moreover, I am grateful to have this occasion to reflect on several of the people and experiences that have informed many personal choices and character development ultimately, leading to this thrilling investigation and allowing me to research topics relational to my passions. To help situate my personal paradigm, I feel it would be relevant to briefly unpack the origin of my political and artistic sensibilities.

While both my mother and father have had great influence on my development and how I situate and navigate this world, I feel it was the impact of my mother's experience as an underserved youth that ultimately motivated my interests in the topic of underserved populations.

As children, my brother and I often asked our parents what they were like and what their favourite activities were when they were children. As a result, rather than reading typical short stories before going to sleep, our parents would entertain us with the tales of their youth. My mother's narrative began at 8 years old when her family had saved up enough money to leave their poverty stricken town in southern Italy and were able to immigrate to Canada in hopes of beginning a new and prosperous life. As a young immigrant with no comprehension of the English language, my mother felt the Canadian school system acted more like a detention centre than an environment for developing minds to thrive. While she was an

intuitive individual, her inability to express herself in the English language segregated her from relevant academic and social support systems. In the classroom setting, this meant she was unable to complete assignments and present in front of the class, often resulting in detention and leading classmates and teachers to label her as incompetent and a "trouble maker". The typical classroom, teacher, and school environment were not suited to provide additional support and, as a result, she felt hopeless and her sense of agency destroyed. Despite continuous bullying and harassment, she managed to receive her high school diploma and then pursued a post-secondary diploma.

The opportunity to pursue higher education was very important to my mother and was a motivating factor behind her family moving to Canada. With this value in mind, she began saving for tuition at a very young age. She lied about her age so she could begin working on farms and in canning factories before she was a teenager. While she saved enough money to pursue her dream, it was short lived as she was forced to drop out of college due to an undiagnosed disability. My mother was suffering from physical tremors and voice loss and what would later be diagnosed as Dystonia. While Dystonia is often characterized by involuntary muscle spasms, it is unique per individual and had materialized by affecting her fine motor and verbal speaking abilities. Unfortunately, her educators felt it was "in her head" and did not attempt to serve or manage her needs. Therefore, after managing several weeks in the post-secondary system, she was forced to drop out and re-evaluate her most important childhood dream.

After recounting most of her childhood tales, one thing seemed to be evident. Her emotionally and physically abusive experience of the Canadian education system should not have happened and could have easily been avoided by restructuring learning

outcomes to meet the needs of the individual. In the end, my mother's story of tragedy and triumph has helped motivate and enable me to assist similar underserved individuals in overcoming learning limitations created by current educational approaches to learning and physical environments.

My father's heritage and family has also had great influence on my development and I feel it began with my grandfather and grandmother's selfless dedication to community building, social equity, and music education. I am very appreciative that through their work, the value placed on the topics above has transcended the family, enabling me to pursue similar meaningful causes. First, I will situate my family's performance-based development followed by political sensibilities.

In my grandparents' spare time, when they were not fulfilling their duties as an elementary school principal and secretary, they enjoyed playing and teaching the mandolin and violin. They played in many orchestras and would offer free lessons at their local Ukrainian cultural centre for anyone interested. During their summer vacation, they played in a well-known Ukrainian mandolin orchestra and while they toured the province, my father accompanied them as one of the group's traditional dancers. One of the more memorable moments from my grandfather's musical career was when he was a violin soloist for an operatic society and vocal soloist in the international Shevchenko Male Chorus. Coincidentally, when the chorus celebrated their 75th anniversary and created a compilation CD to honour their history, they selected his rendition of *Kalinka*, arguably the most famous Russian folk song, as their favourite version from over 75 years of performances. My grandparents' love for music and teaching naturally introduced my father to the piano. While they were able to guide him to a grade 8 piano certification,

“Beatles Mania” was inspiring the nation and he managed to swap instruments and pursue the saxophone in a rock and roll band.

Similarly, my father introduced my brother and me to the piano and the culture of performance. Once my brother and I reached grade 7 certification however, we also had become bored and unappreciative of the classical music genre and the highly stressful and mandatory music festival performances. As a result, I switched instruments and began learning the alto saxophone and bass guitar, eventually joining my secondary school’s band. Throughout the progression, I was fortunate to have my grandfather teach my brother and me the basics of the mandolin which eased the transition to the bass guitar. After several years of playing and performing with various instruments, I began to explore the rapidly expanding culture of digital music production. Essentially, digital music production allows an individual to virtually create, organize and edit sound through various computer programs. These programs have thousands of instruments and audio effects built into them with millions more available for download. In principle, this meant I could apply my understanding of musical theory to create and listen to digital sounds from any instrument imaginable. The idea of being able to manage an entire studio and instrument collection from my computer desk was revolutionary and remains very attractive. Despite my time-consuming graduate student schedule, I always find an opportunity to explore the musical arts and continue to produce music digitally as I’m captivated by the endless possibilities and opportunities for creative expression.

In addition to being colourful role models for the arts, my grandparents also maintained an interest in social equity and worked tirelessly to provide better access to education, employment opportunities, and equal rights. During my grandparent’s 40-year

period as a principal and secretary, they were also union activists for teachers and principals and their efforts led to the founding of the Niagara branch of the Workers Benevolent Association, the Welland senior activity centre and to the reconstruction of an important Ukrainian Cultural Centre and Labour Temple in 1934. To ensure these associations continued to thrive and benefit the community, my grandfather became a city councilor and committed 20 years to the position. When he wasn't in council, he served as President to the local Welland Association of United Ukrainian Canadians branch where he also provided free tutoring for children and adults struggling with the English or Ukrainian language.

Thankfully, my grandparents' desire to help and educate others was passed on to my father who channeled those traits towards coaching and volunteering in youth sport. Moreover, during my youth sport experience, I was introduced to the youth at risk population and developed an appreciation for accommodation. For example, when my brother and I played on the same sport team, other coaches, parents, and players would often complain that our team was unfairly skilled. As a result, league commissioners would then move players so that several adolescents, who were managing various physical and learning challenges, happened to make their way to our team year after year. While many assumed these groups were unable to grasp the basic concepts of the relevant sport, their performance and teamwork abilities by the season's end revealed the opposite. When it was evident my father had no secret coaching dossier, I began to realize that by his simply taking the time to give clear direction, define roles, and show everyone the same degree of respect and dignity, the team could work together and

develop efficiently. More importantly, I realized how polarizing the stigma surrounding “youth at risk” can be despite the indifference.

In the end, it has been privilege and honour to be supported by individuals that have encouraged my self-expression, inspired me to take on new challenges and step outside of my comfort zone.

The Problem

While pursuing an undergraduate degree at Brock University, I enjoyed volunteering my time and energy towards various academic and non-academic commitments on and off campus. One of my more memorable occasions involved assisting a highly modified movement program called Confident Healthy Active Role Models (CHARM). The name was co-created with its participants and the program is supervised by Dr. Maureen Connolly and centres around a service learning pedagogy where one graduate student meets with several undergraduate students on a weekly basis to plan, develop and then implement the modified movement program with its participants that are considered youth “at risk”. The “at risk” designation in the youth context is considered an umbrella term to describe those who are underserved and thus unable to thrive in a typical classroom setting. As a result, the affected youth are more likely to be at risk of developing psychological and emotional damage, deviant behaviours, substance abuse, dropping out of school, and criminal activity, all of which are preventable with the reconsideration of educational approaches.

The youth participants that were involved can be classified into two groups, the first being adolescents managing high anxiety and the second managing behavioural challenges. Both groups came from alternative learning environments, also known as

Section 23 classrooms, where programming is focused on meeting their needs rather than achieving standardized learning outcomes.

I have been involved in some capacity with the CHARM program over the last five years. Particularly, I first served as a student volunteer for two years and then as a graduate student coordinator for three years. When I first began working with CHARM, programming was informed by the “Teaching Personal and Social Responsibility” (TPSR) framework and adapted using a sport-based model. The TPSR model is the product of Don Hellison’s (2000, 2003, 2011) desire to facilitate character development. Hellison (2003) developed the model in response to the “attitudes, values and behaviours” (p. 4) he encountered while teaching physical education to underserved high school students with whom he was in direct contact. While Hellison’s initial intention was for the TPSR model to serve underserved youth, it has been implemented with a variety of other populations (Escarti, Gutierrez, Pascual, and Llopis, 2010; Wright & Burton, 2008; Wright, Li, Ding & Pickering, 2010; Wright, White & Gaebler-Spira, 2004). Several examples showcasing the fluidity of implementation and adaptation include: children of various disabilities (Wright et al., 2004); high school students in their physical education class (Wright & Burton, 2008); primary school children during their physical education class (Escarti et al., 2010); and a high school Wellness class (Wright et al., 2010). More publically, successful programming examples include *Going for the Goal* (GOAL) (Danish & Nellen, 1997) and *Sports United to Promote Education Research* (SUPER) (Goudas, Dermitzaki, Leonardi & Danish, 2006). While the results of investigations into the GOAL and SUPER program indicate a general consensus of success in facilitating positive development in youth and adolescents (Baker, 2012;

Danish & Nellen, 1997; Goudas et. al., 2006), they also highlighted unfavourable aspects of the sport-based TPSR blend (Baker, 2012; Camire & Trudel, 2010; Fortnum, 2013; Shields & Bredemeier, 2001). When this sport-based TPSR blend is taken to a pedagogic application with youth and adolescents deemed at risk, these unfavourable aspects also have the potential to be amplified (Baker; Fortnum). Unfavourable aspects include the potential to develop negative traits of gamesmanship and unhealthy competition if programming is not implemented effectively (Camire & Trudel; Shields & Bredemeier). Given that TPSR was initially developed to meet the unique needs of youth and adolescents deemed at risk (Hellison, 2003), this blend maintains the potential to be counterproductive if not implemented appropriately. Therefore, there is a need to examine alternative approaches to blend with the successful TPSR framework to ensure application is more favourable to youth and adolescents deemed at risk.

Purpose

Guided by the intent to explore the synergies between Hellison's (2000, 2003, 2011) Teaching Personal and Social Responsibility model (TPSR) and arts-based education approaches (Irwin & deCosson, 2004; Springgay, Irwin, Leggo & Gouzouasis, 2008), the purpose of this study is to examine the effectiveness of teaching a blend of life-skills and arts-based approaches, specifically to youth and adolescents deemed "at risk".

Research Questions

Research questions guiding this study are:

- 1) *What are the synergies between the life skills framework TPSR & Artography informed arts-based education?*

- 2) *How are these synergies used effectively when teaching a blend of TPSR and arts-based approaches?*

Importance of the Study

There are a number of reasons why this study is important and timely to both practice and theory. First, the potential benefits of participating in this research are an increase in awareness for effective physical activities, and flexible curricular design. Second, the possible benefits within the society include expanding arts-based approaches to education, improving the implementation of Hellison's TPSR model, disseminating potential benefits of a newly blended framework (TPSR & Artography), and an authentic research experience for the participants.

To summarize Chapter 1, I have unpacked my personal paradigm, situated my research interests and described how this investigation has evolved to its current form of inquiry. Next, in Chapter 2, I present a review of literature relevant to the frameworks informing this investigation. Specifically, I examine the histories of TPSR and Artography and unpack their associations to the notions of alienation and cultural agency.

Definition of Terms

Artography (the process); Inquiring into and navigating the world through the continuous process of art making in any form.

Artographer: An individual who is aware of their intertwining, overlapping, and mutually informing artist, researcher and teacher/educator identities.

CHARM: Acronym for the body and art expressive physical activity program referred to as the Confident Healthy Active Role Model (CHARM) program.

Don Hellison: The creator of the Teaching Personal and Social Responsibility (TPSR) framework.

Graduate student facilitator: Graduate student who presently develops, coordinates, and facilitates the CHARM program.

Participants: Underserved youth who attend CHARM as part of their physical education credit embedded within their Section 23 alternative curriculum.

Student Volunteers: Individuals in volunteer positions that co-facilitate the CHARM program. Volunteers may be undergraduate students, graduate students, Alumni, or community artists.

Section 23: An alternative learning environment intended to provide more support for transition-aged youth.

Teachers of participants: The Section 23 teacher/educators of the youth who attend the CHARM program.

TPSR: The Teaching Personal and Social Responsibility model (TPSR) is a life-skills intervention program designed by Don Hellison in response to his experiences working directly with inner-city Chicago youth.

CHAPTER 2: LITERATURE REVIEW

In this chapter, I review literature to contextualize this investigation and situate my research approach. Specifically, I examine literature relating to TPSR, arts-based educational approaches, at-risk youth, and Freirian associations.

Teaching Personal & Social Responsibility

TPSR was originally recognized as a program model for at-risk and underserved adolescents. Its immense fluidity in application has allowed many researchers to adapt the model for a range of diverse contexts. Such diverse application has the potential to lead to a lack of transparency. Throughout the review, this was evident as the Teaching Personal and Social Responsibility Model was referred to by a variety of other acronyms and the definition of TPSR was not as clear-cut and consistent as I expected. For example, Hellison (2011) explains how TPSR began as a way to teach and transfer values through physical activity and physical education and supports that this can be accomplished through the Responsibility Model (RM), whereas other literature interchangeably referred to the framework as “Teaching Personal and Social Responsibility (TPSR), or the Personal and Social Responsibility Model (PSRM)”. While all three names are used throughout the literature (Hellison & Walsh, 2002), the remainder of this document will refer to the approach as TPSR. Hellison acknowledged a need for clarity among the three terms and has provided this for the reader:

“The approach I describe in this book is often referred to as the responsibility model or the personal social responsibility model. In the last edition I avoided the term model, because some academics complained that model meant “blue print” rather than “set of ideas.” Because my intention is to present a set of ideas, I used TPSR, for taking personal and social responsibility, to refer to this approach. Since the last edition was published, I have reverted to using responsibility model, because that’s what most users call it. But I’ve retained TPSR for this edition to provide some consistency for those of you have read the first edition.” (Hellison, 2003, p. ix.)

TPSR Model: The beginning. While early development of Hellison’s model began in the 1970s (Hellison & Walsh, 2002), the model has continuously developed through trial and error since then. TPSR has reached international attention through implementation in New, Zealand, England, Spain (Hellison & Walsh, 2002) and Greece (Danish & Nellen, 1997, Goudas. et. al., 2006). Moreover, TPSR programming is developed with several goals in mind. Hellison refers to these goals as levels of responsibility that are transferred to participants over the duration of the program. These levels of responsibility include; 1) respect the rights of others, 2) effort, 3) self-direction, 4) helping others, and 5) responsibility outside of the gym (Hellison, 2000). When taken to a pedagogic application, lesson planning is structured around the levels of responsibility. These levels of responsibility also maintain the flexibility to be adapted and implemented for individual student programming and goal setting (Hellison, Cutforth, Kallusky, Parker & Stiehl, 2000). This degree of flexibility is further validated as several researchers submit that TPSR is not exactly implemented as it is written (Escarti et al., 2010, Wright & Burton, 2008, and Wright et al., 2004). While this is potentially concerning for those unfamiliar with TPSR, those with some experience with the model identify this characteristic as a strength as it can be modified to suit any

environment in which it will be used in and the needs of the individuals it is serving (Baker, 2012). The following section will discuss, populations using the TPSR model, its underlying methodology, and if the model works.

Population Using Model. The TPSR model was originally developed to satisfy the needs of underserved youth and adolescents (Hellison et. al, 2000). For the purpose of this review, “underserved” is used as an umbrella term to describe youth and adolescents whose basic needs are not fully being met. Two subgroups include youth with cognitive issues and the other behavioural issues. The effects of the latter prevent this sensitive group from succeeding in a typical high school environment. As a result, the underserved youth described have been placed in an alternative education setting. Moreover, this population is referred to as “at-risk” youth, the term implying these youth are “at-risk” for dropping out of or not finishing school, substance abuse and criminal activity (Fortnum, 2012). Collingwood (1997) elaborates on the “at-risk” definition by articulating “youth who live in a negative environment and/or lack the skills and values that help them to become responsible members of society” (p. 70). Recent research has shown that effective program planning (Danish & Nellen, 1997; Hellison, 2011; Martinek & Shilling, 2003; Shields & Bredemeier, 2001) can improve levels of responsibility and increase acquisition of life skills through physical activity. Baker (2012) articulates the reasoning behind its success by submitting that “TPSR is a loose framework that advocates heavily for putting the kids first by treating them as real people, empowering them, and giving them opportunity for meaningful relationships, all through various

physical activities” (p. 3). While Hellison (2013) intended for the responsibility model to best serve at-risk and underserved youth constant adaptation through trial and error within a host of populations and environments has had scholars recognizing the program as:

An exemplary curriculum model (Bain, 1988; Steinhardt, 1991), an influential humanistic and social development model for physical education (Siedentop, 1990), a way to use sport and exercise to promote life skills (Hodge & Danish, 1999), an alternative approach for special populations (Lavay, French & Henderson, 1997; Siedentop, Mand, & Taggart, 1986; Winnick, 1990) and for discipline problems in public school physical education (Pangrazi, 2001; Rink, 1993). Kirck (1992, p. 4) observed that “[RM offers] genuinely alternative forms of social organization in physical education classes in an attempt to constructively redress the social conditions that places some young people’s well-being at risk.”

(Hellison & Walsh, 2002, p. 294.)

Among the 26 investigations reviewed by Hellison & Walsh (2002), the studies dating from 1989 until 2003 consisted of programs serving the intended at-risk & underserved populations. While from 2004 to 2010, the review reveals 3 programs shifts and adapts to serve other populations; 1) Wright, et al. (2004) integrated a TPSR program for high school students in their physical education class, 2) Escarti, et al. (2010) integrated a TPSR program for primary school children during their physical education class, 3) Wright, et al. (2010) implemented a TPSR approach into a high school wellness class.

TPSR Methodology. Throughout the literature, scholars articulate the need for more empirical evidence to support and validate the TPSR model. In the review performed by Hellison & Walsh (2002), it is clearly evident that researchers have been

responding (Escarti et al., 2010; Kahne, Nagoka, Brown, O'Brien, Quinn & Thiedge, 2001; Wright et al., 2010; Walsh, Ozaeta, & Wright, 2010,). Several of the earlier articles reviewed (from 1989, 1992, 1999) had no mention of trustworthiness or validity. For example, Williamson and Georgiadis (as cited in Baker, 2012) maintained a very informal method of program evaluation where outcomes were found in a section called program insights while other headings such as purpose, methodology, and results were not explicitly stated. As the articles progressed chronologically within the review, it was evident that methods were more thorough with clearly stated approaches for achieving trustworthiness and validity throughout (Baker, 2012; Escarti et al., 2010; Hammond-Diedrich & Walsh, 2006; Wright et al., 2010; Wright et al., 2004).

Two of the 26 articles in the review (Hellison & Walsh, 2002) took a different investigative approach rather than conducting program evaluations. For example, Kahne et al. (2001) and Wright et al. (2010) articulated the need for quantitative assessment methods in program evaluations on youth development and examined two methods. First, Kahne used interviews to support survey data that allowed him to determine significant difference for positive outcomes when TPSR was adapted for during school and after school programs. Secondly, Wright et al. used the Personal and Social Responsibility questionnaire and ultimately found it produced valid and reliable results in assessing student's percepts of personal and social responsibility in physical education (Hellison & Walsh).

Does it work? “TPSR is... a theory in practice because it is a framework of values and ideas that are constantly being tested in practice, even now, 40 years after its inception.” (Hellison, 2011, p.8). In reviewing the literature, there has been much supporting evidence indicating that TPSR has been, and will continue to serve its intended purpose by providing a framework of ideas that can be adopted, integrated, and implemented with youth of various ages and backgrounds (Wright et al., 2010).

The extensive TPSR review from Hellison & Walsh (2002) also concluded with a similar conviction about the undeniable benefits of TPSR modeling. Their evaluation was guided by these 4 questions;

“1) What was the impact of Responsibility Model (RM) on program participants’ improvement in in-program RM goals, 2) What was the impact of RM on transferring RM goals to program participant’s lives outside the program, 3) What was the impact of RM-based cross age teaching programs on cross age teachers, and 4) What processes were experienced by program participants” (p. 297).

Supporting evidence from each article was extracted and assigned a number based on the strength of the support with 1 signifying the weak end of the spectrum and 4 as the strongest. For example, in reference to the first guiding question, strong (4) supporting evidence was found that showed improvements in self-control (in 9 studies), effort (in 6 studies) etc. While results for the 3 other guiding questions also showed strong support in favour for the multiple goals of TPSR, Hellison suggests rather than focus on “is it working?”, a more appropriate question would be “is this review of the literature worth

doing?” (p. 301).

As discussed, there have been many documents reviewing program evaluations that have used TPSR (Hammond-Diedrich & Walsh, 2006; Martinek, Schilling & Hellison, 2006; Turner & Martinek, 1992; Williamson & Georgiadis, 1992; Wright et al., 2010). As Hellison points out, some of these documents (Wright, 2010, and Martinek et al., 2006) were designed and carried out using standard research methods while the nature of others (Hammond-Diedrich & Walsh, 2006; Turner & Martinek, 1992; Williamson and Georgiadis, 1992) resembled a critical reflection of the program. The only extensive review performed on TPSR was done by Hellison & Walsh (2002), which has been quite functional in directing new researchers and their effort towards filling the gaps and addressing concerns. As discussed, 26 studies were included in the review, 10 of which were unpublished documents. Being the creator of TPSR, positioned Hellison as a gatekeeper for manuscripts, theses, and peer-reviewed documents containing valuable content on the topic of TPSR, despite being unpublished. Of the 16 remaining studies, 13 were published peer-reviewed journal articles while the last three articles are chapters in published books (Hellison & Walsh, 2002). While these numbers show an unbalanced output of research, they also elicit the concern for how limited access is to most of this important information.

An immediate concern with the extensive review (Hellison & Walsh, 2002) was that the TPSR model in question was being co-reviewed by its creator. Even though Hellison lays out his personal orientation toward the program quite well, one must

perceive the review's conclusions while maintaining an awareness for his inherent assumptions and bias because he personally believes the model is working, that past research has been valuable, and that continual research is a worthy endeavor (Baker, 2012; Hellison & Walsh, 2002). As mentioned previously, the review exposed significant methodological issues and the lack of empirical research associated with programs implementing and adapting TPSR framework. Despite many quantitative case studies employing triangulation throughout their research, a lack of published literature using qualitative research method suggests there is an unbalanced amount of literature on qualitative vs. quantitative research methods thus identifying an important gap (Hellison & Walsh).

Hellison and Walsh (2002) support the use of qualitative data as they maintain there are considerable advantages to using observations and interviews such as in the case of program evaluations, for example. For instance, a researcher conducting a program evaluation may want to uncover and explore a participant's feelings, thoughts, attitudes, intentions, and behaviours. By using a mixture of the most common qualitative data collection techniques, the researcher will more than likely be able to find these answers and build on their meaning (Hellison & Walsh, 2002).

With all the suggested advantages of TPSR programming, Hellison & Walsh (2002) still express their concern for further development in order to appeal to policy makers and funders. Their review indicates, however, that researchers have responded through a shift from qualitative case study program evaluation to searching for other

areas where a balanced mix of research methods can be applied. Since the review was published, 3 of 8 studies examined, for example, (Escarti et al., 2010; Hellison & Wright, 2003; Wright et al., 2010), integrated both qualitative and quantitative results. Although relatively small, this shift does show progress.

The process of artography (Springgay, Irwin, & Kind, 2008) within arts-based educational research will also ground and enhance the study. To situate how artography will also ground the project while enriching its overall quality, the field of arts-based research needs to be briefly unpacked first.

Art-Based Research

Art based research is difficult to characterize because its forms and methods vary according to location, diversity of participants, and the range of ways which researchers, artists and participants describe, interpret and make meanings from experience, as well as by multiple forms of representation available to the artist as researcher (Finley, 2008, p. 79).

Arts-based research has been defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of arts (literary, visual, performing), “as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (McNiff, 1999, p. 29). Within arts-based research, is the emerging living inquiry methodology referred to as artography (Irwin & deCosson, 2004).

Arts-Based Educational Research Methodology. Arts-based educational research methodology (ABER) is a relatively new form of methodological inquiry that is not as transparent as other forms of inquiry, yet. To clarify, ABER refers the way in which the arts have permeated the “realms of teaching, research and art” (Cahnmann-Taylor, 2008, p.1). Rather than replacing existing scientific paradigms, ABER encourages and offers “literary, visual, and performing art” opportunities to stretch a researcher’s approach to “collect, analyze, and represent data in ways that paint a full picture of a heterogeneous movement to improve education” (Cahnmann-Taylor, 2008, p. 4.). The methodological concepts of: contiguity, living inquiry, metaphor, reverberations, and excess are taken to a pedagogic application and physical art and enhanced meanings are rendered as the result (Irwin & de Cosson, 2004).

The strength of ABER methods stem from the notion that no methodology is perfect and that each maintains a set of trade-offs (Eisner, Eds, 2012). Eisner captures this idea eloquently when discussing qualitative frameworks: “every research methodology is a way of seeing the world, thus every way of seeing is also a way of not seeing” (p. 4.) Ultimately, Eisner implies, for ABER to reach its full potential, it must be blended with other frameworks. Eisner cautions that this process can be rather difficult as blend effectiveness can dwell on the researcher’s ability to identify what is gained and lost through trade-off while trying to identify suitable models to blend.

Artography. To briefly summarize, engaging in the practice of artography is a means to inquire in the world through the continuous process of art making in any form

and writing where the process weaves and interconnects the two to construct additional or enhance meanings (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006). This form of arts-based research practice is well suited for methodological forms of inquiry like a case study that are natural and holistic (Merriam, 2009) in nature as those involved often reflect about “works holistically, to forge coalitions across differences and to seek and build synergies” (Leavy, 2012, p. 3). By these natural holistic accounts, inquiry has the potential to build synergies and merge “knowing, doing, and making” (Pinar, 2004, p. 9).

In reviewing the literature, the process of artography stems from the scholarly re-examination of community meaning from the perspective of the situation rather than defining it as a physical, geographical, or locational place (Doherty, 2004). From this viewpoint, community is examined as a set of circumstances that are not fixed but are ever-evolving (Agamben, 1993). By emphasizing experience through social, cultural and political processes, site becomes relational (Bourriaud, 2002; Kwon, 2002). Early developers of artography (Bresler, 2002; Cahnmann-Taylor & Siegesmund, 2008; Irwin & de Cosson, 2004) position the approach as residing in the space of the in-between and by doing so, we can redefine community, knowledge and research (Irwin & de Cosson, 2004). As an arts-related methodology, artography “interfaces the arts and scholarly writing through living inquiry” (Springgay et al., 2008, p. 83). During the process of artographic inquiry, the identities, roles and understandings of artist/ researcher/ teacher are intertwined in an approach to social science research that is “dedicated to perceiving the world artistically and educationally” (Irwin, 1999).

The practice of artography is essential in this research project for several reasons. Firstly, artography maintains a holistic nature/quality in the sense that its inquiry has the potential to build synergies and merge “knowing, doing, and making” (Springgay, et al., 2008; Pinar, 2004, p. 9). Given there is no literature that explicitly examines a TPSR and artography blend, this inherent quality suggests it is well-suited for this exploratory investigation.

Secondly, the methodological processes of artography are taken to a pedagogic application in arts-based education and making meaning is then ongoing throughout the rendering process. Readers, for example, “reflect, engage, and bring themselves to bear on the products of artography... as meanings are never static, the pathways of communication among artographers, readers, and the products of artography remain open” (p. 4-5). Thus renderings maintain the unique ability to take on new meaning within the artographical context. Furthermore, engaging in artography is unique by drawing upon the professional practices of educators and artists. As a result, artography has been referred to as a metaphor (Irwin, 2004; Pinar, 2004; Sinner et al., 2006) for our “simultaneous, overlapping, and mutually informing artist-researcher-teaching identities” (Leavy, 2012, p. 3).

The literature also suggests artography’s unique characteristics have potentially led to the strong social justice current running through artographical works based upon the notion that artographers and readers are encouraged to “co-create; to imagine what is possible; to carve out new spaces for connection—spaces in between spaces” and to walk

with other researchers whose faculties relocate them to the “peripheries of their disciplines or societies” (Leavy, 2012, p. 3). Rather than being concerned with the acquisition of information, the process of artography focuses on one’s changing and evolving circumstances. Davis, Sumara & Kapler (2000) convey this subtle shift when explaining that “Learning is coming to be understood as a participation in the world, a co-evolution of knower and known that transforms both” (p. 64). Other scholars elaborate by suggesting learning occurs within the communities of practice and within a social world and webs of interconnection (Capra, 1996). This sense of living inquiry positions learning environments like classrooms or schools as “relational, interconnected, interdependent living systems that adapt themselves to changing circumstances” (Springgay et al., 2008, p. 84).

Embodying Artography. In the process of artography the researcher and sometimes participants, embody multiple identities (Knowles, Promislow & Coles, 2008). As a result, the word artography has been purposely divided (a/r/tography) to symbolize the multiple identities one takes on in the process of artographic inquiry: Artist; Researcher; Teacher (Irwin & deCosson, 2004; Irwin et al. 2008). Others, however, have symbolically “undivided” the word to better represent how intertwined the multiple identities are in the process. Some described the act as rather liberating (Bresler, 2002) as they felt they were freed from the tensions associated with attempting to satisfying individual characteristics of all 3 identities. I feel my personal paradigm seamlessly incorporates aspects of all three identities into how I engage with the world

around me. Thus, for purpose of this paper, I will continue to refer to the relative methodological process of inquiry within arts-based education by the way in which it has permeated my life and developed meaning: artography rather than a/r/tography.

Relational Aesthetics & Artography. The notion of relational aesthetics (Bourriaud, 2002) also informs this investigation. Moreover, the notion refers to how the meaning of art work emerges. For example, Bourriaud suggests that meaning emerges “not from the work itself (the inside), nor an assigned value given to it by the artist, curator, or instructional framework, but through a movement between and an encounter within the exhibition space” (Springgay et al., 2008). In other words, a work of art becomes meaningful only through interactions and engagements with an audience, which suggests Art becomes a useful social activity (Irwin, 2004). Relational aesthetics transforms the tools of viewing and meaning making that are normally reserved for an art-work (deconstructive critique), into a situation where “subject (art) and subject (viewer) are confronted and mutually interrogated” (Springgay et al., 2008, p. 86).

Irwin (2004) submits that interpretation exists and takes place in the inter-space between inside and outside. To clarify, feminist art activist Suzanne Lacy (1995) states, “what exists in the space between the words public and art is an unknown relationship between artist and audience, a relationship that may itself be the artwork” (p. 19). Moreover, relational aesthetics suggest that meaning is not external to action. For example, leaning is not separated from the gestures and the encounters that produce and change it (Springgay et al., 2008).

In summary, relationality (Springgay, et al., 2008) implies that the phenomena under investigation and their mutual gathering of interpretation (rather than critiquing) are “embodied, intercorporeal, and folded with, in and through each other” (p. 86). Artography is a methodology of relational aesthetics where patterns exist but not as predetermined identities, thus as Irwin has termed, they “co-appear”. Springgay et al. also suggest, “this meaning thus circulates, moving in all directions simultaneously” (p. 88). In other words, each individual identity is brought to being through encounters with other beings, and it is this interaction that maintains both the contiguity and the distinctiveness of each pattern.

Artist, Researcher, and Teacher as Relational. In addition to artography boldly reconstructing inquiry and interpretation from the relationality perspective, the artographic process also reassembles the relationships between artist, researcher, and teacher. By taking what we learned from relational aesthetics and applying it between the intertwined identities of artist, researcher and teacher, new patterns of knowledge production and emerge (Springgay et al., 2008). For example, singularity, in an artographic context, refers to the question “How are we experiencing lived experience?” (p. 88). In the winter of 2003, artist Rachel Echenberg enacted a series of performance-based gestures that ultimately positioned her body against the winter cold. Specifically, she placed homemade ice blocks in public areas throughout the city of Montreal and block by block, she transformed each piece into an ice sculpture using her sheer body heat (Springgay et al., 2008). Therefore, Echenberg’s art can be considered as a singular

endeavor within a larger context, “which is a complex collective of dynamic interacting systems”. Therefore, her unique interventions translate into “relational moments, provoking deeper understandings within and between other assemblages” (p. 89). Within artographic communities, these implications prompt a number of questions regarding the nature of art making, teaching, learning, and researching as relational (Springgay et al., 2008). Specifically, one might form the question around what we might uncover if we considered learning through a singular (artographically singular) understanding of time. Springgay et al. (2008) summarize the significance of Echenberg’s performances in that it demands we interrogate our assumptions and demands “that we not stand on the outside gazing in as passive viewers” (p. 86) rather, we become the active producer in and through singular time.

Another unique facet of artographic research has to do with the way that meaning unfolds or evolves over time. In Western society, for example, time is metaphorically understood, immutable and “uniformly flowing without regard for individuals or the actions they take” (Springgay et al., 2008, p. 88). Similarly, Knowles et al. (2008) suggest space (within Western society) is also metaphorically seen as a container where space becomes something to be filled. With a shift in postmodern thinking, perceptions of space and time are being reconfigured. For example, in aspects of feminist theory (Ahmed & Stacey, 2001), scholars argue that space is associated with the way in which one encounters, constructs, and performs identity. This process essentially maps the relationship of space to “subjectivity, corporeality and ways of knowing” (Springgay,

2005, p.110). In other words, one's body can't simply be in space rather, the body is spatial itself where knowledge and space, shape and define one another (Springgay et al., 2008).

Challenges. “Artography troubles the structures of research through aesthetic, artistic, and creative means” (Irwin et. al., 2008, p. 88). Involving arts in qualitative research presents a variety of challenges as it presents a challenge to older convention where inherent issues arise from the boundary pressing quality of the work. Artography constructs research and knowledge as acts of complication (Springgay et. al., 2008). Rather than reassuring a viewer with an easily shared idea or a commonly held belief, artography recognizes that making meaning can be “disturbing, unexpected, and hesitant” (Bickel, 2008, p. 87). As a result, one of the more common challenges facing alternative genre researchers is related to legitimacy. In reviewing the literature, there is a need for future studies to produce a rigorous evaluation of arts-based interventions that can examine shifts in attitude, behaviour, and more diverse life skills. Springgay et al. (2008) note that this concern potentially stems from an unbalanced approach of mixed method techniques within arts-based research.

Conversely, artographers also need to examine the ethical implications that embodying multiple identities during an investigation can elicit. Artographers needs to be attentive to their artists, researcher, and teacher selves. Specifically, issues have a higher tendency to arise in relation to people who create the representation, the audiences, and research participants (Sinding, Gray, & Nisker, 2008). For example, the poem *Louisa*

May's Story of Her Life was fashioned by Laurel Richardson (Knowles & Cole, 2008)

from a transcript of an interview from a project about unwed mothers. After much effort and time revising the work, Richardson communicated, "Louisa May moved into my psychic interior in a way that no interview of mine ever had. She moved in the way poetry does. She's not yet moved out" (p. 460). Several of the consequences entail having a better understanding and appreciation of the situation of the other (person).

While this may be an ethically relevant outcome for qualitative researchers, Richardson also expressed more difficult implications related to vulnerability. In this context, vulnerability in a creative process is linked to our relationship with the topic at hand.

Sinding et al. (2008) articulate this vulnerability quite well; "there is something about the process of representing things artistically, of undoing the familiar language, of reaching for new words, of distilling the experience into an image, of embodying it-that is especially powerful, and especially disruptive" (p. 460).

Freirian Associations with TPSR

In this section of my research of literature, I will connect the applied work of Paulo Freire to the TPSR framework and, loosely, to my own research context. I do this to take up the important move to cultural agency at the heart of my TPSR and Artographic approaches to inquiry and pedagogy and to connect this to my findings, later in this document. I focus on two chapters from the compendium of applying Freire to various disciplinary subject matter, titled *Freire for the Classroom: A Sourcebook for Liberatory Teaching*, edited by Ira Shor. The two chapters are: "Illiteracy and Alienation

in American Colleges: Is Paulo Freire's Pedagogy Relevant?" by Finlay and Faith (1987) and "More Than the Basics: Teaching Critical Reading in High School" by Nancy Zimmet (1987). I use the chapter by Finlay and Faith to contextualize theory underlying cultural agency and then incorporate the chapter by Zimmet to elaborate on mobilizing theory into action.

Finlay and Faith. The chapter by Finlay and Faith explores the covert learning and social challenges associated with illiteracy and alienation relevant to American college students. Their research investigation uses Freire's critical pedagogy to examine and unpack the notion of critical consciousness and focuses on how developing such an awareness cultivates the recognition of one's cultural agency. Specifically, Finlay and Faith design and implement a range of activities based in critical pedagogy to explore thinking critically about language meaning and application. Particularly, the activities are designed to move their students through Freire's archaeology of consciousness for the purpose of learning to distinguish between natural elements and cultural elements in what Freire defines as the prerequisite to thinking critically. Being able to make this distinction is necessary in understanding what has been constructed culturally by humans and, thus, subject to human disruption, influence, and change compared to what occurs naturally and is beyond the control of human influence. This line of reasoning supports youth in recognizing where their power resides in defining their realities. For example, by understanding poverty, racism, and illiteracy as human constructs, youth can deconstruct certain notions that they often presume as inevitable realities. Moreover, when youth deploy this reasoning they are better able to understand the underlying forces contributing

to their oppression thus leading to a potentially radical shift in awareness regarding their sense of cultural agency. However, before they can recognize their agency in shaping their destinies, they must be able to identify what it is culturally constructed and, thus, susceptible to human influence. The failure to “distinguish culture (the product of human action) from nature impairs the ability to use language critically as well as the ability to act” (p. 65), arguably leaving those alienated from their own forms of cultural agency. In their investigation with upper middle class American college aged students, Finlay & Faith explain how they use crucial elements of the educational process described by Freire (1968, 1987) to guide their students in addressing their awareness and beliefs towards their own cultural agency.

According to Freire (1987), education scaffolds in three phases; investigation, thematization, and problematization. The first phase, investigation (of consciousness), is referred to by Freire as the archeology of consciousness. The purpose of this stage is to “discover a spontaneous pre-reflective attitude that most accurately characterizes a person’s consciousness of the world, in order to uncover the relationship of people to the ideas upon which they act” (p. 65). Freire (1968) organizes and identifies these attitudes as naïve, superstitious, and critical (these attitudes will be described in detail in the Zimmet review). Once learners identify where their attitudes and beliefs align in the archaeology of consciousness, they can move into the thematization phase where learners make the “crucial transition from perception to reflection” through examining the “thematic universe by reduction, coding, and decodification and through the learners’ discovery of new generative themes suggested by earlier themes” (p. 65) “by which implicit ideas are made explicit and then considered in relation to the social and political

context” (p. 67). Finally, once students decode and interrogate their discoveries, they scaffold this understanding to guide them through the problematization phase that aims to discover and unpack their oppressive predicaments by exploring “limit-situations” (Freire, 1968, p. 89). Limit-situations refer to the situations that are perceived to be limiting to an individual. For example, in Finlay and Faith’s classroom investigation, they identified that writing became their student’s limit task because it was there “they confronted their own inability to express their thoughts in a free, authentic voice” (p.77) and “sensed the gulf between their own thought and the language taught them by their culture, especially the academic jargon they learned to produce for success in school” (p. 77).

While Finlay and Faith’s initial goal was to improve the language and communication skills of their upper middle class, American students who they describe as functionally literate but whose writing “lacked the clarity and coherence of active thinkers” (p. 63), their findings have broader implications for adult education. At the end of their investigation, Finlay and Faith uncovered that, by empowering their students to identify and examine their attitudes and beliefs towards their culture, their students could then respond with authentic praxis with the potential of initiating “permanent cultural action for liberation” (Collins, 1977, p. 83).

Zimmet. In the investigation “More Than the Basics: Teaching Critical Reading in High School”, Zimmet (1987) engages her students in a variety of reflective and expressive activities that are intended to enable students to read critically and become “truly literate”. Through these activities, Zimmet problematizes the notion of education in order to get to the root of her student’s learning and social challenges, literacy.

Specifically, she designs and scaffolds activities that move her students through Herber's (1978) levels of critical reading. Students work through three levels of comprehension beginning with literal reading, then interpretive reading, and, finally, applied reading. This process directs students to first "determine what information is presented, then look for relationships between statements and derived meaning, and finally to question the author's premise, judge material in their own experience, formulate new ideas" (Zimmet, 1978, p. 124). Zimmet argues the ability to read critically leads students to "eventually take a more active, and positive role in school leading them to build confidence and motivate a profound shift in learning that is based upon the realization that their skills and their knowledge of life are important" (Zimmet, p. 123). Moreover, once this shift occurs, it can then be complemented with the application of Freire's archaeology of consciousness (Freire, 1968).

Zimmet argues that once students are able to read critically, that is move beyond basic text to "read the world", to process meaning and uncover relationships, they have the basic skills to address why it is they hold their specific beliefs and attitudes towards culture and what kind of powers create and shape their world. Moreover, she explains that moving students through Freire's levels of consciousness (naïve, superstitious, critical) enables them to unlearn, learn, relearn, reflect, and evaluate their current beliefs and attitudes towards culture (the product of human action) and nature (natural) within society (Freire, 1968). Thus forming the basis for Freire's levels of consciousness is the question, "how well/do people recognize how human action and language create their world, do they distinguish between what is natural and what is cultural" (p. 136). For example, Freire (1968) would argue that the lived realities of underserved and at-risk

youth are reflective of what he describes as their naïve and superstitious attitudes (levels of consciousness) towards culture and nature within society. In particular, naïve consciousness represents an “unreflecting acceptance of the inevitability of the world and one’s own views” (Freire, 1968, p. 65) inferring that naïve thinkers “cannot conceive of a basic perspective different from their own” (Freire, 1968, p. 65), and thus are unreflecting because they feel their destinies, that is their situations socially, academically, and culturally are “predetermined, already established, and therefore impossible to change” (Freire, 1968, p. 65). This perspective would also entail that “they could never improve in reading, never take control of their lives at school and as a result, they don’t question, they only wonder” (Zimmet, p. 123). Therefore, the afflicted youth “fight reading, homework, classwork, and tests at each opportunity because they see it not as a way to take control of their lives, but as a task someone else should force them to complete” (p. 123). Thus, they regard their culture as inherited, ready-made, and do not perceive how they participate in sustaining and making it. Therefore, they maintain a set of beliefs but are unaware as to how those beliefs are informed, shaped, and why they continue to hold them. Freire argues this leads superstitious thinkers to attribute a “magic(al)” status to various social institutions and forms because “their effects seem independent of known causes, and therefore, as uncontrollable” (Freire, 1970, p.65). In terms of literary/linguistic expression, the superstitious consciousness is well supplied by “jargon, vague phrases, passive constructions and characterized by an absence of detailed analysis”. Moreover, Zimmet (1978) puts forth that functionally illiterate and innumerate youth “repeat formulas that they cannot explain and account for social structures by

referring to a vague and powerful *they*” (p. 123). Again, this-underscores the recursive notion that “they don’t question, they just wonder” (p. 123).

To summarize Chapter 2, I have outlined and unpacked the histories of the two dominant frameworks informing this study. Moreover, I have described why this investigation is timely and unpacked the potential benefits stemming from this research. Next, in Chapter 3, I outline the methodological design guiding this study while delineating my reasoning for the specific approaches.

CHAPTER 3: METHODS

This chapter will provide an overview of the study design. First, I will situate this study within the qualitative research paradigm, then discuss the methodological framework, site selection, sampling procedures, and techniques for gaining entry. Lastly, I will review the data collection procedures, data analysis techniques, trustworthiness, and ethical considerations.

Qualitative Research Paradigm

The purpose of this qualitative case study is to investigate the synergies between TPSR and Artography, two educational approaches that have had promising results with teens and youth designated “at-risk”. Throughout the history of TPSR, sport-based curriculum has been the most popular framework to blend with the TPSR model. The literature presents clear benefits to this blend; however, it is not always inclusive (rules, roles and responsibilities do not align with the reasoning and information processing skills of the individuals it serves) and can inadvertently promote the unfavourable aspects associated with sport such as gamesmanship and unhealthy competition (Camire & Trudel, 2010; Shields & Bredemeier, 2001). While TPSR and Artography have been explored respectively, blends of the two have been underexplored. Guided by the intent to explore the synergies between Hellison’s Teaching Personal and Social Responsibility model (TPSR) (2011) and arts-based education approaches, the purpose of this study is to

examine the effectiveness of teaching a blend of life-skills and arts-based approaches, specifically to youth and adolescents deemed “at risk”. Research questions guiding this study are:

1. *What are the synergies between the life skills framework TPSR & Artography-informed arts-based education?*
2. *How are these synergies used effectively when teaching a blend of TPSR and arts-based approaches?*

Methodological Framework

I used a qualitative case study inquiry (Yin, 1984) as the methodological framework to guide the investigation (Creswell, 2003). As previously mentioned, case study research methodology (Merriam, 1988, 2009; Yin, 1984) is the preferred method of inquiry when: *how* and *why* questions are the focus of investigation (Merriam 2009; Yin, 2008); the investigator has minimal control over events; and when “the focus in on a contemporary phenomenon within some real-life context” (Yin, 1984. p. 13). Case study inquiry is also defined as an in-depth description and analysis of a bounded system (Creswell, 2003; Merriam, 2009; Patton, 2002; Stake, 2005), where the unit of analysis characterizes a case study and not the topic of investigation (Yin, 2008; Merriam, 2009). For example, in this investigation, the CHARM program itself is the bounded system under analysis. Yin also suggests that by concentrating on a single phenomenon or entity (the case), the researcher aims to uncover the interaction of significant factors characteristic of the

phenomenon. Merriam adds that case study does not necessarily need to concentrate on a single entity or phenomenon. There also are certain characteristics of case study that make the method of inquiry suitable for this investigation. These appealing qualities characterize case study as: “particularistic, meaning case study focuses on a particular situation, event, program, or phenomenon (p. 42); descriptive, meaning that the end product of a case study is a rich and thick description of the phenomenon; and heuristic as in illuminating the audience’s understanding of the phenomenon being studied” (p. 42-44). Merriam expands by suggesting it (case study) is:

“more concrete as case study knowledge resonates with our own experience because it is more vivid, concrete, and sensory than abstract; more contextual as our experiences are rooted in context, as is knowledge in case studies. Meaning this knowledge is distinguishable from the abstract, formal knowledge derived from other research designs; more developed by reader interpretation as readers bring to a case study their own experience and understanding, which lead to generalizations when new data for the case are added to old data; based more on reference populations determined by the reader as in generalizing as described above, readers have some population in mind” (p. 44-45).

“Thus, unlike traditional research, the reader uniquely participates in extending generalization to reference populations” (Merriam, 2009, adapted from; Stake, 1981, pp. 35-36). These special features listed above are well suited for this case study investigation because they help to facilitate: “discovery, clarification and expression among upper and lower boundaries of experience; prediction by documenting infrequent, non-obvious, or counterintuitive occurrences that may be missed by standard statistical or empirical approaches” (Abramson, 1992, p. 190); and additional understanding over the wide range or variety of human experience, “which is essential for understanding and

appreciating the human condition” (p. 190). Therefore, I have outlined the three fundamental factors of this study that have made the case study framework an effective choice, including: the intent of questioning; the minimal control over variables within the case, and, lastly, the fact the case is situated within a real-life context (Yin, 2008).

Gaining Entry

There are two sets of gatekeepers. The first set is the teachers and supervisors of the adolescents deemed at-risk. The second set is the management team within Recreation Services at my academic institution where they hold the power to reserve the rights of access to certain spaces that are conducive to the context of this investigation. For example, the only spaces on campus that are somewhat conducive for physical activity (in the context of the CHARM program) are three gymnasiums, an Olympic-sized swimming pool, and two fitness studios. Moreover, these spaces are “shared” among the needs of varsity athletics, academic staff, and many Kinesiology-based seminars and labs. Thus, on an annual and weekly basis, the CHARM program is in negotiations with Recreation Services to ensure we maintain and maximize our access to basic resources and spaces. Fortunately, the CHARM program has built positive relationships with both sets of gatekeepers in its previous years of development. To facilitate entry with the set of teachers and supervisors, I, as investigator, communicated via email and in person meetings at Brock University and the Niagara Training and Employment Agency (NTEC) teaching site. Moreover, I established several meeting

times to introduce myself and inform parents and guardians (in addition to the consent forms) about the research project, its benefits, and risks, (See appendix A; Example of letter of invitation), however, there were zero responses. Meetings and interviews were scheduled at the relevant agency location. If unable to meet at the agency location, I offered to accommodate a more suitable meeting location that was non-threatening for all parties involved. While the student participants attended the CHARM program on a voluntarily basis and were not obligated to participate in the study, all six participant volunteered to assist me (See appendix B, Example Letter of Consent). To ensure entry and access within my institution, I reviewed and followed the guidelines for booking space and borrowing equipment.

Site Selection and Sampling Procedures

There was one group, consisting of 6 participants, who attend, CHARM programming weekly. Specifically, the group comes from one agency; NTEC, that hosts the Section 23 classroom. Individuals from the NTEC group range in age from 12 to 16 years. Participants from NTEC primarily manage behavioral integration challenges and developmental deficits. This group of participants attended a “section 23 classroom” setup because of their inability to learn and thrive in typical school settings. The site’s ethics committee provided permission from the site. I obtained this permission and forwarded it to Brock’s Research Ethics Board (REB) prior to their subsequent approval (See Appendix C REB Application and Appendix D REB Approval).

I employed non-probability sampling, a common sampling method within qualitative research, with a purposeful approach as it is best suited for research that attempts to discover “what occurs, the implications of what occurs and the relationships linking occurrences” (Honigmann, 1982, p. 84). The most common form of non-probability sampling is purposeful (Patton, 2002) because it is helpful when the investigator’s interest is to “discover, understand, and gain insight” (Merriam, 2009, p. 77) about a particular phenomenon. Moreover, much can be learned in purposeful sampling because “the logic and power of purposeful sampling lies in selecting information-rich cases for study in depth” (Patton, p. 230). Patton refers to information-rich cases as those “which one can learn a great deal about issues of central importance to the purpose of the inquiry” (p. 230).

Data Collection Procedures

A large appeal of case study is that it does not claim any particular methods for data collection (Merriam, 2009), ultimately maximizing sources for data, offering a more thorough means of investigation. Data collection procedures within this investigation, however, have been informed by my “theoretical orientation, by the problem and purpose of the study, and by the sample selected” (Merriam, 1998, p.70). Thus, my qualitative data collection consists of and is not limited to “direct information from people about their experiences, opinions, feelings and knowledge” obtained through interviews; “detailed descriptions of people’s activities, behaviours, actions” recorded in

observations; and “excerpts, quotations, or entire passages” extracted from various types of documents (p. 4). In order to maximize information, I collected data from a variety of perspectives within the case as to learn and maximize as much relevant information as possible (Merriam, 2009). Thus, I ensured that a variety of perspectives were explored through conducting interviews with teachers, former undergraduate students, and, children and adolescents involved within the case. I will describe the interviews & documents in greater detail in the following sections.

Interviews. DeMarrais (2004) defines an interview as an engaging process where conversation between researcher and participant “focuses on questions related to a research study” (p. 55). Patton (2002) suggests the interview is helpful when the researcher wants to find out what is “in and on someone’s mind” (p. 341). I find the most appealing description to situate interviewing within the context of this study to extend from the idea that “we interview people to find out from them those things we cannot directly observe” such as: “feelings, thoughts and intentions”; “behaviours that took place at a previous point in time”; “situations that preclude the presence of an observer”; “how people have organized the world and the meanings they attach”; “the purpose of interviewing, then, is to allow us to enter into the other person’s perspective” (pp. 340-341). As the purpose of interviewing is to allow us to enter into the perspective of another person, the interview design then must be appropriate to accommodate the developed modes of communication relative to the population of interest. To

accommodate the diversity, I conducted interviews in a semi-structured and unstructured/informal format.

For interviewing the teachers and former students of the program, I used a semi-structured interview format (See Appendix E Teacher Interview Guide and Appendix F Student Interview Guide). The appeal of a semi-structured interview for this group includes: a mixed interview guide with more and less structured questions; questions maintain a degree of flexibility; specific data is generally required from all respondents; there is no predetermined order of questioning; and a large part of the interview is “guided by the list of questions or issues to be explored” (Merriam, 2009, p. 89).

Unstructured interviews are intended to be conducted with the youth and adolescents (see Appendix G Participant Interview Guide) in this study. Unstructured interviews are more appropriate for the youth and adolescents under investigation because they’re more like a conversation; flexible & exploratory in nature and consist of open-ended questions (Merriam, 2009). Moreover, I am interested in the verbal and behavioural responses elicited from the youth as a result of being put in the spotlight, or what Fontana & Frey (2005) refer to as their “moment in the sun” (p. 695) where they have become part of “the interview society” (p. 695).

Therefore, I first interviewed two of the previous term/year’s CHARM student volunteers (see Appendix H, Student Volunteer Manifest Content Summary) (all undergraduate students); secondly, I interviewed the participant groups’ supervisors or teachers (see Appendix I, Teacher Manifest Content Summary); thirdly, I interviewed 6

participants from the NTEC group (see Appendix J, Summary of Participant Interview Responses). During the CHARM participant interviews, they also had the option to choose documents (physical artifacts) that they have rendered through the process of Artography if they required assistance in eliciting their responses. During no part of the investigation are these documents (physical artifacts) being analyzed as data by me, as investigator, rather, they serve the strict purpose to assist participants, upon request, to elicit their interview response. Moreover, I audiotaped all interviews and I performed verbatim transcription (see Appendix K, Participant Verbatim Transcription).

Documents. Documents are unique in that they're not subject to the same limitations as interviewing or observing (Merriam, 2009). Rather, documents can maintain an unobtrusive nature meaning that they "do not intrude upon or alter the setting in ways that the presence of the investigator often does" (p. 139). The term "document" is an umbrella term often used to refer to a wide range of "written, visual, digital, and physical material" (p. 139) potentially relevant to the study. In the next sections, I will discuss forms of documents that participants may choose to examine for the purpose of supporting memory recall in eliciting responses.

Visual Documents. Film, video, and photography are types of visual documents that I had the potential to explore within this investigation (Kress & Van Leeuwen, 2006; Pink, 2006; Van Leeuwen & Jewitt, 2001). Film is unique, in that it captures activities and events as they unfold, including embedded details like "nonverbal behavior and communication such as facial expressions, gestures, and emotions" (Marshall &

Rossman, 2006, p. 121). Due to the intrusive nature of film and that what is captured is limited by technical capabilities of the camera, photographs may also provide a useful “means of remembering and studying detail that might be overlooked if a photographic image were not available for reflection” (Bogdan & Biklen, 2007, p. 151). Essentially, the technique of photo elicitation (Harper, 2002) where discussion is stimulated by showing participants photos relative to the topic of investigation, would be implemented at the participant’s request.

Physical Material/Artifacts. Merriam (2009) clarifies that artifacts are physical things or objects that can be differentiated from the more common representation of documents that generally is some form of communication. Within the context of the study, when the process of Artography is taken to a pedagogic application, I assumed that a variety of 3-D, physical artifacts would be rendered. This form of evidence is unique (Hodder, 2003) in that its durability allows it to physically endure being separated from its “author, producer, or user” (p. 155) in the context of space and time. In relation to this study, physical artifacts which are the end product of programming would be of main importance rather than things like tools, implements, and utensils which are also forms of artifacts (Hodder). Furthermore, whatever artifacts are created during a typical CHARM session were collected at the end of that specific session and stored safely and securely in my office at the same facility that houses the program. Moreover, collected artifacts are a valuable resource for participants engaging in memory recall and a meaningful source of

information for students wanting to more accurately inform their programming to be more reflective and responsive to the needs of their learners.

Retrospective Field Notes. As the CHARM coordinator, I supported my students in various capacities throughout weekly programming; however, due to lower student volunteer rates, I have worked in direct contact with program participants on a weekly basis for the duration of this investigation.

Consequently, this placed me in a position where there were very few opportunities to record researcher field notes in the moment without jeopardizing the quality of programming or the well-being of program participants. For example, participants shared that they perceive the act of recording field notes as a form of evaluation and become nervous, anxious, and overwhelmed to the point of disengagement. In response, I then attempted to record field notes in “washrooms” and other private areas, however, facilitation and instruction was perceived by students to be negatively impacted. Therefore, I decided that it was most appropriate for my field notes to be written retrospectively and there are a few steps I took in order to accurately recall the data. Taylor and Bogdan (1984) put forth the following suggestions: pay attention; shift from wide angle to a narrow angle lens; look for keywords in people’s remarks concentrate on the first and last remarks in each conversation; and mentally play-back remarks and scenes during breaks in talking or observation. Merriam (2009) also adds that the researcher should attempt to record field notes as soon as possible after observing. In the event of a “time lag” between observing and recording, it is fruitful to

“outline the observation; draw a diagram of the setting and trace movements through it; and incorporate pieces of data remembered at later times into the original field notes (p. 129). More importantly, field notes should be highly descriptive providing insight into participants, the setting, the activities or behaviours of the participants and what the observer does.

Data Analysis

I employed manifest and latent content analysis as my primary data analytic strategy. Manifest analysis refers to working with my most fundamental forms of data like the text of my interview transcripts. Specifically, it refers to a method of organizing and refining data through a structured process of identifying and comparing coded information (Creswell, 2003). Moreover, this means that I generated my manifest findings strictly from the data set that I was analyzing, attending to the indigenous content, and suspending the deductive influence of the research literature as much as possible. Therefore, in the context of this investigation, I began processing my data by first performing manifest content analysis on my participant, student volunteer, teacher, and researcher data sets.

Specifically, within the participant data set, I began its manifest content analysis by first performing an in-depth reading of each (six) verbatim participant transcripts. I then performed manifest content analysis on each interview transcript and coded what I identified as revelatory phrases, salience, patterns, idiomatic expression, and unexpected

presences. Next, I compared the coded transcripts and created a manifest content summary. Then, I performed manifest analysis by a cross-interview comparison by question. Next, I performed a comparison by question pattern summary. Finally, I continued my manifest content analysis by integration of in-depth reading and comparison by question summaries.

Then I moved on to my student volunteer group data set where I conducted manifest content analysis first performing an in-depth reading of two verbatim student transcripts and coded what I identified as revelatory phrases, salience, patterns, idiomatic expression, and unexpected presences. Next, I compared the coded transcripts and created a student manifest content summary.

Following the analysis of the student data set, I moved into my teacher data set where I conducted manifest content analysis first performing an in-depth reading of two verbatim student transcripts and coded what I identified as revelatory phrases, salience, patterns, idiomatic expression, and unexpected presences. Next, I compared the coded transcripts and created a teacher manifest content summary.

Finally, I moved into my researcher data set and first performed an in-depth reading of my researcher field notes that were recorded in audio, visual, and written form. Then, I organized my notes according to relevant overarching topics identifying coordination, debrief, new ideas, schedule, personal observations, personal reflections, and memorable moments. Next, I performed another in-depth reading and coded what I identified as revelatory phrases, unexpected presences, salience, patterns, notable

absences and created my researcher field notes manifest content summary.

Once I generated my manifest content summaries for each data set, I moved into my latent content analysis. Latent content analysis seeks to determine the underlying meaning of my data. Specifically, the process re-examines my manifest content findings from perspectives that are informed by my relevant literature and guiding research questions. Therefore, in this study my latent content analysis was first informed by my research literature examining TPSR, at-risk youth, and artography-based investigations and then directed by my guiding research questions.

Limitations

There are a set of misunderstandings about case study that, if not accounted for in the appropriate context of case study inquiry, have the potential to appear as limitations. These misunderstandings include: “general knowledge is more valuable than context-specific knowledge; one can’t generalize from a single case so a single case doesn’t add to scientific development; the case study is most useful in the first phase of a research process; used for generating hypotheses; the case study confirms the researcher’s preconceived notions; and it is difficult to summarize case studies into general propositions and theories.” (Merriam, 2009 Adapted from Flyvbjerg, 2006, pp. 219-245). While I previously mentioned several steps to ensure retrospective accuracy when writing field notes, the time delay from each experience to write up remained a limitation in the context of the case study methodology that seeks to produce highly detailed

description of a phenomenon. There were also several limitations with regards to participants in this investigation. One of which is that I had no control over what happens prior to when the participants arrive to the program. Furthermore, with participants having the option to voluntarily attend, the number of students in attendance can present itself as a limitation as well. Lastly, given the cognitive development and mental health issues of the participants, there is a potential limitation in how they can accurately express their experiences in response to interview questions.

Validity and Reliability

In order to ensure a study is trustworthy, the researcher must ensure that the results are valid and reliable. Being able to trust the results of a study is important especially when the study has the ability to inform practitioners in applied fields and when part of the exploratory nature of the investigation (case study) is to illuminate the general understanding of a rather unexplored phenomenon. With regards to qualitative study, it is the researcher's responsibility to "provide the reader with a depiction in enough detail to show that the author's conclusion makes sense (Firestone, 1987, p. 19). Merriam (2009) suggests this depiction reflects and is facilitated by the researcher's philosophical paradigm and process by "careful design of the study, applying standards well developed and accepted by the scientific community" (p. 210).

Several strategies that I, the researcher, employed to ensure the trustworthiness of my conclusions were triangulation, audit trails, member checks, and external validity (Merriam, 2009). External validity deals with questions about how the findings of an

investigation match reality. Questions like: “Are investigators observing or measuring what they think they are measuring?; Do the findings capture what is really there?; How congruent are these findings with reality?” (p. 213) are all examples, however, they assume there is one fixed reality. Given my approach through the constructivist lens that assumes there is no single, fixed reality, these questions were addressed differently. For example, Maxwell (2005) argues that you can never really capture reality. Instead of validity being a product, he asserts it is a goal and not something that can be “proven or taken for granted”. Moreover, it is relative that “it has to be assessed in relationship to the purposes and circumstances of the research, rather than being a context independent property of methods or conclusions” (p. 105).

Triangulation is the process of using multiple sources of data to compare and cross-check data “collected through observations at different times or in different places, from people with different perspectives” (p. 216). Thus, in order to achieve the goal of internal validity, the strategy of triangulation was employed throughout my analysis process. Relative to the multiple methods of data collection employed in this investigation, triangulation implies that I have cross-checked what I’ve heard in an interview with observations noted on site, with other interviews, or with the physical artifacts that have been rendered.

Another strategy employed throughout this investigation was member checks. The purpose of member checks or “respondent validation” (Merriam, 2009, p. 217) would be to seek feedback from the study participants that I interviewed. Maxwell (2005) suggests “this is the single most important way of ruling out the possibility of misinterpreting the meaning of what participants say and do and the perspective they have on what is going

on” (p. 111). In this study, I was able to do formal member checks with the teachers and student, but had to resort to more informal member checking strategies with the participants since following up in person after their interviews was impossible given the constraints of their home situations. I used informal conversations and check-ins to ascertain their comfort with their interview experiences.

Ethical Considerations

During the informed consent process, participants were informed that, like their presence, study participation was voluntary and participants reserved the right to pass on any method. There would be no effect on the participant had they chosen to withdraw. Participant data would be destroyed unless instructed by the participant otherwise. Age, birth dates, & organization names were coded for each participant to conceal identifiers. As the principal investigator, I secured the coded data by lock and key. I destroyed interview and other data at the end of the study unless participants wished to keep certain physical artifacts. Only the principal student investigator & principal investigator had access to the data. I maintained confidentiality through the use of participant chosen avatars or pseudonyms, storing information in locked locations, and, ultimately, properly destroying information after I completed the study. I stored the above physical records in a locked box in a locked room. I stored the digital records in the same setting except they were also on a laptop that requires several passwords to gain access, unhide, and decrypt the files. Once I complete the project, I will give the supervisors and teachers of the participant’s information and web links in order for them to access and disseminate the

outcome of the projects with students.

There was potential for participants to feel embarrassed during cooperative performance-based activities. There was also a potential for participants to feel obligated to participate as they may have already been involved in the program while research was not being conducted. In participating, there was the potential to cause stress while selective participants were being audio-recorded while also being interviewed. As the participants attended the program, their classroom teacher or supervisor(s) were on the Brock University campus and had immediate contact with me, the CHARM program graduate student facilitator, via cell phone communication. As the graduate student program facilitator, I was also trained in nonviolent crisis intervention from the CPI institute of Ontario and was trained in standard First Aid and Cardio Pulmonary Resuscitation (CPR) Level C.

The potential benefits of participating in this research were an increase in awareness for most, effective physical activities, and increased curricular design. Possible benefits within the society included expanding arts-based approaches to education, improving the implementation of Hellison's Responsibility Model, disseminating potential benefits of a newly blended framework (TPSR & Artography), and an authentic research experience for the participants.

Trustworthiness

Along with the ethical considerations, I also considered how I would approach the research process in a trustworthy manner. According to Lincoln and Guba (1985), the criteria for assessing trustworthiness are credibility, transferability, dependability, and confirmability.

Credibility refers to whether the research findings represent a “credible” theoretical interpretation of the data drawn from the participants’ original data, that is, the “believability” of the findings. Credibility is improved through using verbatim transcripts, checking with informants, re-reading the data sets and providing clear descriptions of all steps of the analysis process along with examples of each step from the raw data. Using the language of the participants also increases credibility.

Transferability refers to the degree to which the findings of an inquiry can pertain or transfer beyond the boundaries of the project. This is a practical question that cannot be answered by the researcher alone. Readers of the project, other than the researcher, make the determination about its transferability. Readers will be helped in a decision about transferability if they have access to the steps taken by the researcher and a rich description of all the processes involved in the inquiry. Also helpful will be a rich description of the informants and their contexts so that other readers can decide if the participants and contexts are similar to their own, and whether the findings might be transferred to their own contexts. Again, the more transparent and robust the description

of informants, contexts and research processes, the more likely it will be that the findings will be seen as useful in other contexts.

Dependability refers to the inquiry's strengths in internal design that allow readers to be confident that sufficient cross comparison mechanisms in data collection and data analyses were employed. Thus, the findings can be seen to be derived inductively from the informants' original data sets and deductively from engagement with sensitizing concepts from the literature and theoretical frameworks as opposed to being based in the researcher's foregone assumptions about the questions under study. Triangulation of data collection and/or levels of data analyses, and providing a research audit in the form of an ongoing researcher's journal contribute to dependability, the ability to depend on the findings being derived from a rigorous process of data collection and analysis. The more clearly these processes are described, the more dependable is the study and its findings.

Confirmability refers to how well the inquiry's findings are supported by the data collected and analyzed. Using verbatim quotes, the language of the informants, and providing access to the processes of recursive reduction, either in the body of the work or in appendices, adds to the confirmability. In my study, I have employed all of these aforementioned practices which contribute to trustworthiness.

To summarize Chapter 3, I have outlined the methodological approach and study design that has guided this investigation. Moreover, I have unpacked my reasoning underlying my study design and addressed how I have maintained a reliable and

trustworthy investigation. Next, in Chapter 4, I present my research findings generated through manifest and latent content analysis

CHAPTER 4: FINDINGS

In this chapter, I present an organized account of the findings generated from the data analysis of this study. I organize my findings chapter into four sections by having: sections one through four present the findings generated from manifest content analysis. Specifically, the findings will be presented in the following order: the participant data analysis, the student data analysis, the teacher data analysis and lastly, the principal investigator's field notes analysis. Moreover, I generated the participant findings performing manifest content analysis using several steps. First, I identified revelatory phrases, salience, patterns, idiomatic expressions, and unexpected presences from within participant interview transcripts resulting in six individual participant transcript summaries. Then, I created one summary of participant transcript summaries. This was followed by performing cross participant analysis by interview question and generating a summary of patterns. Finally, I performed a comparison of the participant transcript summary and the cross analysis summary creating a summary of the comparison.

Similarly, the student and teacher manifest content analysis findings were generated by first identifying revelatory phrases, salience, patterns, idiomatic expressions, and unexpected presences from within each interview transcript thus creating two individual transcript summaries for the student section and two for the teacher section. Then, I created one summary of the student transcript summaries and one

summary of teacher interview summaries.

The last part of manifest content analysis was performed with researcher field notes by first identifying revelatory phrasing, salience, patterns, idiomatic expressions, and unexpected presences from within audio recorded and hand-written field notes. I, then, created a summary of what I identified.

Section 1

Manifest content analysis of interview transcripts (In-depth reading), Participants.

In this next section, I present my manifest content analysis findings relevant to the CHARM program participants. Specifically, the findings stem from six individual interview verbatim transcripts that I organized and coded by identifying revelatory phrases, salience, patterns, idiomatic expressions, and unexpected presences. To be specific, I use the term revelatory phrases to categorize transcribed information that may reveal more insight about the topic in discussion than the informant may have intended to reveal through his literal verbal responses. Secondly, information organized in the salience category represents information that is rather notable and of more significance. Thirdly, the category, idiomatic expressions, is used to organize and highlight “insider” language and expressions which refers to forms of communication where the meaning and significance has been adapted and socially expressed to create a new common understanding that would not typically be known/identifiable to a public bystander

unfamiliar of the relevant culture. Fourthly, the unexpected presences category organizes informant responses that I felt were unforeseen given the question, context, of perhaps our past experiences with CHARM. Lastly, I coded and organized reoccurring patterns of relevant information.

Given the generous findings that I discerned from six participant interviews, I have chosen to include an example of one participant’s manifest content analysis performed on a participant’s interview transcription (see Table 1).

Table 1

Revelatory Phrases

- a. Honestly, like like when I do arts and stuff my favourite place to do it is at CHARM.
- b. Thursday is actually my favourite day of the week because we all go to CHARM and we all have a good time.
- c. There is something I do learn every day (Referring to positive aspects).
- d. I get the acting experience (from CHARM) and you know when I go to drama classes. I’ll take that acting experience and put it out there.
- e. I’ll actually kind of miss it to be honest... I know the whole group there and we get along very well...it’s pretty much leaving your favourite school when you’re in grade 8.
- f. Why I’m happy is because I’m actually entertaining people of the beats I can do.
- g. Honestly, it’s one of the best programs I’ve ever been...and hopefully keeps going on for a while...It would suck if it ever shut down but, honestly, I think it should just keep going: it is worth it.

Table 2

Salience

- a. It's not like we're never sitting around doing nothing, we're always acting.
- b. It's life, it's what you have to do, even in the movies (*Referring to managing embarrassing moments).
- c. Like at CHARM... if one person wants to do one thing, and the other thing, then, basically, we plan so that we can add them both...it's not like at CHARM they're going to be... like... no, you can't do that they always figure out something out (Referring to collaborating on activities CHARM carries out).
- d. I was a bit sucky but then I kept practicing and practicing (Referring to beat boxing, Identifies importance of practice).
- e. (Drumming Circle) Made me think if I do become a drummer, there's so much stuff you can do out there with music and stuff... like... when I did...I can always think back to what I did on the ball, and actually do it on the drum itself.
- f. One thing I wish we could do at the drumming circle... (*Suggesting an activity adaptation).
- g. It's not like we're just sitting around when we're creating FB pages... we're actually getting up when you want to add a friend... (*Seems to identify the Body and Art expressive elements in the FB activity).
- h. It feels like I'm back in the game again (*Referring to returning to CHARM after Summer/Winter break).
- i. CHARM honestly it is one of the best programs I've ever been in... because you're actually doing something with your body, helping build something for your life (*Response when asked to share anything else about CHARM program).

Table 3

Unexpected Presence

- a. Well, a little bit because sometimes you do use your hands (Thinking critically about body & art expressive blend in Drumming Circle activity).
- b. It can be embarrassing at points, you know what I mean, but I'll still do it and act it out, it's life.
- c. I'm actually looking forward to later on, like, actually planning on being a movie actor...like, it's not just the money. I like to enertain people.
- d. We're always as a group, figuring what to do.
- e. *Live beat beatbox samples at 17:05 & 17:36 of interview transcript.
- f. It's pretty much about acting and physics. (*Description of CHARM program).
- g. If I do become a drummer.
- h. I'm more of a visual learner.
- i. I want to be that person who is more fit, you know what I mean.
- j. Participant's last response to "feel free to share anything else" was completely unexpected. Refer to last Salience section I for paraphrased response.

Table 4

Idiomatic Expressions

- a. My school work and stuff... it does get overwhelming and ya, sometimes, the breaks are my favourite part.
- b. Most things I like to do is relax, watch movies, play video games...relax is my favourite thing to do.
- c. As long as we're doing something, I'm in; I don't care.
- d. It's pretty much about acting and physics.
- e. Beat boxing for instincts, instance...
- f. Like... what do you mean example....like... do you mean... (Asking for more direct question prompts).
- g. I was so nervous. I didn't even know where I was; I felt like I was going around in circles...I was literally too nervous to even walk into the building.
- h. You're actually smashing the ball, at times, too, like smacking it it's actually kind of fun, I love Walley-ball .

Table 5

Patterns

P1: Sentence trail off

- a. umm which really helps for me to also...(3-4 unintelligible words)... easier here than high school, umm, uh, ya, so that's all I have to say for that (p.1)
- b. Actually it's kind of hard to explain; I'm always learning something pretty much ...(3-4 unintelligible words) (p. 6)

P2: Laughter

In culminating my findings generated by employing manifest content analysis within participant interview transcripts, as noted previously, I endeavoured to privilege the voice of participants while honouring their busy and complex lives. Therefore, as I continue to present and contextualize my findings, you will notice instances where there

are partial or no findings. While this may be concerning at first glance, it stems from a purposeful decision to be pragmatic when necessary in order to remain respectful of my participant's identities while authentically privileging their capacity for expression. To better illustrate what I mean, I will share an example that stems from my note-taking process during interviews. For instance, after conducting the first participant interview, the individual asked why I needed to write down their interview answers if I was audio and video recording them? He then expressed it made him confused and anxious and it was unexpected. Thus, taking into account that I had read the consent form to that individual prior to the interview that stated I would be taking notes, I began realizing this unexpected feedback from the participant regarding my note-taking was relevant, potentially powerful insider information and should be considered if I intended to honour who my participants are and how they express themselves. Therefore, I used this participant's feedback to come to the decision to alter my physical approach to taking field notes in order to mitigate future opportunities of discomfort as expressed by the informant.

Manifest Content Summary (in-depth reading), Participants. The previous section provided an example of manifest content analysis of one of the participants. This next section will provide a summary of manifest content analysis of all participants to create one detailed summary for each coding category. Specifically, I organize the summaries of the manifest content analysis first by subheadings manifest revelatory phrases, then salience, unexpected presences, idiomatic expressions, patterns, and finally

principal student investigator. The latter refers to manifest patterns that stemmed from the participant interview transcripts that are relevant to the interactions of the principal student investigator/interviewer over the process of the individual interviews. Moreover, each subsection presents the most commonly identified information across relevant interviews. I have provided examples to clarify and contextualize several of the findings that I stated within each coding group. For example, within the manifest revelatory phrases section, I have first listed NTEC & CHARM to situate that many individual revelatory phrases spoke to some form of connection between NTEC & CHARM and the participant. Thus, after indicating the pattern heading (NTEC & CHARM), I then provide concrete example(s) from the participant interview transcriptions to illuminate further insight. Lastly, I will use this detailed manifest content analysis summary in subsequent steps of analysis where it will serve as a document to be compared with the manifest participant summary by cross-question analysis.

Manifest Content Summary – Participant Interviews (In-depth reading).

Table 6

Revelatory Phrases x Six Interviews

- a. NTEC CHARM Relationship: Experience from NTEC informs CHARM and vice versa
 - aa. I get that acting experience (from CHARM) and, you know, when I go to drama classes (at NTEC) I'll take that acting experience and put it out there.
- b. Acting & Doing
 - bb. Acting, I would like to, like doing, I like, I like to like doing acting.
 - bbb. You're not even realizing that you're exercising your body (Referring to "human bowling" activity).
 - bbb. If you were thinking about hitting somebody, you're... like... nah I got the ball; I'm going to smack the ball instead.
- c. Say/do discrepancy: Expresses ideas that seem to contradict actions/behaviours
 - cc. I think my favourite would have had to been charades (Participant did not appear to participate).
- d. Concept of Swimming
 - dd. It's different from walking; it's different from running. You're basically floating, and it's like, it's hard to explain but, you just have more, it's almost like flying, in a way, let's say if you're underwater... you can move around a little bit more, right. Everything your whole body has to go with, it's just a way of moving...
- e. Permission to do bad things: Consent to explore non-traditional activities in controlled settings
 - ee. You could hit people without getting in trouble! It was awesome! Every time I hit someone, I get in trouble...it felt amazing being able to smack someone on the head; I enjoyed it very much.
 - eee. The bowling was fun for socializing, got to taunt each other, knock each other's building down.

In reviewing my summary of the manifest content analysis of participant revelatory phrases, I can surmise that the most significant revelatory phrases as determined by repeating patterns of incidence across in-depth readings seem to relate to uncovering a connection and relationship between the CHARM program & the NTEC program, participants expressing their engagement and describing it repeatedly with the words "acting" & "doing", word choice contradicting behaviours and or actions,

attempts at detailed descriptions of swimming experience, and enjoying the permission to explore non-traditional activities like martial-arts and fencing.

Table 7

Salience x Six Interviews

- a. It's life.
- b. It's not just sitting around, even though they're sitting.
- c. Being with people (being seen doing / saying things)
 - cc. We're always having fun; I think it allows us to try out new things.
 - ccc. It's not like you're just sitting there swimming alone or having nothing to do, everybody in your group is doing one thing. So everyone can join in on the activity. So, it's not like anyone is left out, it's something that everybody can do and everybody enjoys, so, you're not ever bored sitting there swimming.
- d. It gets things out of your mind.
- e. Oriented towards empowering "I" statement & hiding in the 3rd person.
 - ee. I find it easier to be around people. Normally, I would be like one of those people that just sat out of everything, but now I'm actually trying to participate and... like... become social and not so... like... afraid but worried to be in a group. I don't really like being around people but now that I realize, it's a lot better to be socialistic with people and start talking more and get more involved. So, now, it's kind of helping me with my certain problems that I have... like... I'm like... everybody there is nice, caring. Everybody talks to each other; everybody's not mad at each other. I like it; it helps me. It helps me become more social.
 - eee. It's not just sitting around even though they're sitting.
- f. Fun.
- g. Street Smart - Have a good read on situations at same time they are socially inept.
 - g. It shows how everybody, personally, cuz... like... making the mask, it's all about what's in your mind, so you're putting what is on your mind onto... like... what it was and it showed everybody else's... like, personalities, kind of. What they were thinking, they were drawing. I kind of liked that. Everybody because nobody had the same; it was all different. It showed the differences in everybody and how everybody thinks... pretty cool!
 - gg. I would describe it as in a way tell people that have a difficult time in society themselves to help them move on and get going" (Description of NTEC).

The findings from salient phrases seem to revolve around being active in the CHARM program and also attempt to describe what it means to be active in the CHARM program. Again, the words “doing” and “saying” appear to be common descriptors.

Table 8

Unexpected Presences x Six Interviews

a. Projected futures

aa. Ya, I’m thinking about going to Brock for business.

aaa. I’m actually looking forward to later on ...like... actually planning on being a movie actor... like... it’s not just the money; I like to entertain people.

aaaa. If I do become a drummer.

b. Make reference to specific objects in their lives

bb. I’m getting music equipment for my turntable in August so I can start turntabling.

bbb. I like playing on guitar...I got 3 guitars...I’ve been playing for about 4-5 years now.

c. Background on self (Preferences, type of learner)

dd. I’m more of a visual learner.

ddd. I kind of like all art, all of all of all of them.

The summary of unexpected presences listed above mainly refers to sharing potential goals (i.e. If I do become a drummer), describing specific objects that may have significance in their life, and sharing details or descriptions of their learning preferences.

Table 9

Idiomatic Expressions x Six Interviews

- a. 3rd Person embedded
 - aa. Art, if we have art... if we have art, then we do art... we just do art for when the teacher has art for us to do.
- b. It's not just...
 - bb.
- c. Evaluate from a position of wisdom
 - cc. I'm someone who has a hard time going up, saying things like, doing things, like acting in front of others.
- d. Place themselves authoritatively.
 - dd. Did you try and see if you can reserve the track tomorrow?
- e. Use of analogies.

To conclude the manifest idiomatic expressions summary, there seem to be diverse examples of how participants structure descriptive sentences. For example, I note that my participants use personal pronouns interchangeably

Table 10

Patterns x Six Interviews

Participants:

- a. Prompts: Specific cues to help refocus.
 - aa. Like arts-based projects is that what you mean?
- b. They name their own loss of focus
 - bb. I think, I think that... I lost track of what I was going to say because I was staring at the blinds and was like, woah, those are really cool blinds... they're good people and it's like... hey, can you repeat the question?
- c. Ineffable: Being unable to find the words to describe something.
 - cc. I'm not sure how to describe it. I really don't know how to.
 - ccc. I'm not sure if that's how you say it.
 - cccc. I'm not sure.
 - ccccc It's really hard to explain; I'm not good at doing this.
- d. Revolving door
 - dd. You make new friends, but then you don't talk to them again.
- e. People in control of their lives
 - ee. At lunch, because there is no work going on (Favourite activity at school).
- f. Overwhelmed
 - ff. But then, there comes a time when I get tired out and I feel kind of... how shall I put it... burnt out, exhausted.
- g. Interrupting
- h. Laughing
- i. Misdirection
 - ii. How much does a Mac-book cost anyways?

Principal Student Investigator:

- | | |
|----|------------------|
| a) | Redirect |
| b) | Contextualizing |
| c) | Prompting |
| d) | Rephrasing |
| e) | Waiting |
| f) | Accepted answers |

In the pattern summary, the findings relate to attention, focus, not being able to find the words to express oneself, and people having control over their lives. Moreover, patterns relating to the principal student investigator are centred around conduct and activity during the interview process.

In examining each individual participant manifest analysis summary, I was able to produce one overarching summary establishing the most common responses within each identifying category that I first coded via hard-copy and coloured highlighters, and then, summarized within this chapter. Some findings are written verbatim whereas others I have assigned overarching titles to represent the underlying manifest patterns. For example, in the *manifest pattern* group above, I have identified “ineffable” as a re-occurring overarching pattern. This signifies that the occurrence of an ineffable moment was representative across most or all interviews. Specifically, an ineffable moment is when the participant communicates that they feel they are unable to use the English language to describe what they are recalling in their memory. Furthermore, I plan to identify these recurring overarching patterns as themes.

Manifest content analysis, Interview comparison by question, Participants.

In the previous section, I presented a summary of the in-depth reading of each interview transcript. In the following section, I will present analyzed data organized according to interview question. Moreover, I have organized this section into three tables to better present the themed sections of questions within the interview. Specifically, Table 11

presents section one of the interview with demographic relevant questions and section two of the interview with knowledge and experience relevant questions. Table 12 presents section three of the interview with arts-based education experience relevant questions. Table 13 presents section four of the interview with opinion and value relevant questions while Table 14 illustrates section five of the interview representing sensory relevant questions and section six of the interview representing feelings and emotions-based questions. Finally, for the purpose of maintaining clarity and flow, my field notes or jottings noted in parenthesis accompany any relevant responses. I have deliberately elaborated on the arts-based education questions by including examples of all participant responses. Participant, Broadway, remains as a representative example of responses to all the interview questions for ease of readability.

Participant Interview Guide.

Table 11	
<i>Demographic & experience-based questions</i>	
Participant: Broadway	
DQ 1	16
DQ 2	7.5 months
DQ 3	It's' all basic...what a normal school does... pretty much help us for real world and future
EQ 1	Math, English, science, drama class in Welland, Physed at Brock

EQ 2	Breaks & Drama class
EQ 3	Sometimes work in my workshop shed, but most things... relax, movies, video games

Table 12

Arts-based questions (All participants)

	<u>Wood-Burn</u>	<u>M & M</u>	<u>Forza</u>	<u>GTA</u>	<u>Rocky</u>	<u>Broadway</u>
AQ 1. What art-based activities do you participate in during your school day?	<i>Pastels, painting and photographing</i>	<i>The visual, the painting, cutting up paper, cutting up stuff to make something, the odd little things</i>	<i>We do visual, if we're out sometimes we'll do drama like improve</i>	<i>Art if we have art...if we have art then we do art...we just do art for when the teacher has art for us to do... we did a constellation box... we painted, we did a pastel thing, made it look like spring</i>	<i>Crafting. We go offsite to do our like acting like class.</i>	<i>Most art is in our drama class... normally we do colouring, paint eggs, decorate door</i>
AQ 2. What art-based activities do you participate in outside of school?	<i>Draw with pens and pencils</i>	<i>I write music lyrics and I'm getting music equipment for my turntables</i>	<i>I kinda just want to say this as an art, I like music. Listening, creating my own stuff, playing other kinds of music, like, I like playing on guitar</i>	<i>I paint the walls in GTA (video game) with my friends blood... umm but no, I like to draw sometimes...3D blocks</i>	<i>Martial-arts</i>	<i>Beat boxing</i>
AQ 3. Tell me the most interesting or current favourite art-based activity that you know of?	<i>Wood burning.</i>	<i>Rapping, music.</i>	<i>Music.</i>	<i>Paintball. Just think about it. You're painting...people.</i>	<i>Acting</i>	<i>I'm more of a person that likes to act and do stuff</i>

Table 13	
<i>Opinion & value questions (Broadway)</i>	
Participant: Broadway	
OQ 1	Beatboxing but the only thing is I don't like doing it too much, so I think charades
OQ 2	Thursday is my favourite day of the week...we all have a good time, we're not fighting over stuff... we're always as a group figuring what to do, everything there is my favourite thing, the socializing the planning
OQ 3	Really isn't any bad things, few uncomfortable moments like in Charades...there's not really any negativity, every works together, nothing really bad, nothing to say.
OQ 4	There is something I do learn everyday...I mean not just the acting part...I get acting experience....when I go to drama classes...I'll take that acting experience and put it out there
OQ 5	Pretty much about the experience of acting...preparing you to be actually be physical... do stuff with your body instead of sitting around... it's pretty much about acting and "physics"
OQ 6	I don't have any, not right now
OQ 7	N/A
OQ 8	"Honestly one of the best programs I've ever been because you're actually doing something with your body, you're helping build something for your life, it's not like you're just sitting around doing nothing...and, hopefully, keeps going on for a while...It would suck if it ever shut down but honestly I think it should just keep going, it is worth it

Table 14

Sensory & feeling-based questions (Broadway)

Participant: Broadway

SQ 1	(Drumming) It made me think...there's so much stuff you can do out there with music and stuff...it made me think if I become a drummer, I can think back to what I did on the ball...it helped the beat...when it came to drum rolls...helps you get faster with your hands
SQ 2	(FB) It's not like we're just sitting around...we're getting up...we create... let's say a friends list... if you want to add them as a friend like you'd do on the actually Facebook thing, like I've had it happen to me a couple times like "hey would you mind adding me would you mind, adding yourself on my page, and I'm like, yup, ok"... it just depends on others people's words and stuff like that too. Everyone has their own conversations about their own Facebook pages...we're always working together
SQ 3	(Pool) I don't remember the games too well...if we're playing octopus...if we had the ropes and diving boards...we would be jumping off the ropes doing crazy tricks and flips and stuff, even off the diving board... not all of us know how to do all these tricks but you could see us doing flips, or being cannon balls
FQ 1	A bit nervous...I had no idea what I was going to be doing there...I didn't even know where I was, I felt like I was going around in circles...I was too nervous to even walk into the building
FQ 2	I'll actually kind of miss it to be honest... it's pretty much leaving your favourite school like when you're in grade 8... it's like all your memories from there are being thrown out to the garbage...it's upsetting but it's not like we never go back to it again
FQ 3	Snack Time: (Like & happy) Beatboxing: (happy, little bit of excitement) Human Bowling: (Silly, funny, exciting) Pool: (Excited, happy) Wallyball: (Pretty exciting, kind of fun, I love)

Manifest Content Analysis - Comparison by question pattern summary. In

this section, I present my overall pattern summary of the comparison by question manifest content analysis. I organized the table to display the interview section and question number in the first column with the corresponding manifest pattern summaries in the second column. Due to the demographic nature of questions in section one, I found no patterns. Lastly, the results presented in the table below (see Table 15) will lead in to the next section of analysis when I compare these with the manifest content analysis summaries from the in-depth reading of the participant interview transcripts.

Table 15	
<i>MCA, Participants, comparison by question pattern summary</i>	
DQ 1, 2, 3	No distinguishable patterns.
Int. Sec 2	Experience and Knowledge Questions
EQ 1	A. Math B. English C. Spelling
EQ 2	A. Swimming B. Brock C. Breaks (specifically lunch)
EQ 3	A. Video Games / TV B. Relax/Sit at home C. Sleep
Int. Sec 3	Arts-based education questions
AQ 1	A. Visual Art (Pastels, painting, photography, colouring)
AQ 2	A. Music & Rhythm (Beat boxing, write music lyrics, creating on guitar)
AQ 3	A. Acting B. Music
Int. Sec 4	Opinion and Value Questions
OQ 1	A. Charades B. Beat-boxing.
OQ 2	A. Having a fun/good time B. Socializing

OQ 3	A. Indecisive (Not too much, nothing really, not really any negative, not 100% sure).
OQ 4	A. Health Related (Measures heart rate, motivation to be healthy) B. Self Defense (Pressure points), C. Specific Examples. D. Goal Oriented (Responses are related to achieving a desired outcome beyond the CHARM program E. First person language (“I” statements)
OQ 5	A. Doing stuff (All kind of different activities, games, do stuff with your buddy, preparing to be physical, miscellaneous/random stuff
OQ 6, 7, 8	No distinguishable patterns.
Int. Sec 5	Sensory Questions
SQ 1	A. Indirectly helping individual within the activity (helping beat, helping kinesthetic learners) B. Elicited emotional feelings (Embarrassed, anxious, feels good, awesome, enjoyment)
SQ 2	A. Verbal communication (Socializing, activity instructions, roles & responsibilities) B. Sitting & not just sitting.
Int. Sec 6	Feeling and Emotion
FQ 1	A. Nervous (Anxious, nervous, impatient, stepping outside of boundaries)
FQ 2	A. Upsetting / Disappointment (Feeling of loss) B. Analogies used to articulate feelings/emotion
FQ 3	A. Martial Arts: happy, pretty fun I enjoyed that, meh I watched it, it interested me, I didn't participate thought, that's cool

Manifest Content Analysis integration of in-depth reading and comparison by question summaries. In the following section, I present an integration of patterns from in-depth reading summaries and by question comparison summaries. The purpose of these tables is to highlight relationships between pattern summaries of in-depth reading of single interviews and by question comparisons. Thus, each table addresses different interviews questions (by question). Specifically, I compare what I identified as revelatory phrases, salience, unexpected presences, idiomatic expressions, and patterns derived from in-depth reading with by question comparison summaries. In particular, I have excerpted questions one through five from interview section four, questions one and two from interview section five and questions one through three of interview section six to demonstrate the most resonant intersections between the two analyses levels. I have provided an abbreviated response to the selected interview question in order to establish its relevance to the in-depth summary.

In the table below (see Table 16), I identify six findings from my in-depth reading of participant interviews that resonate and corroborate the abbreviated response from interview question of the opinion and value-based question section.

Table 16

Opinion and value-based question 1

OQ 1. What was your favourite arts--based activity and why?

Response: Charades & Beatboxing

Revelatory

- Acting & doing
- Say/do discrepancy

Salience

- It's not just sitting around even though they're sitting
- Being with people
- Being seen doing / saying things

Unexpected Presence

- Practice

Specifically, I first list *acting & doing* as being resonant with the “charades and beat-boxing” response pattern. I reasoned that there is a resonant relationship because the CHARM participant’s notion of acting, which the interviews suggest involves active planning, practice, performance, and being heard and seen with people, is highly reflective in expressive performance- based CHARM activities such as engaging in charades. Moreover, the participants notion of *doing*, which seems to be described as action, understanding, and awareness unfolding in the moment, resonates deeply with the act of beat-boxing (described in Chapter 1) and aligns with the modified beat-boxing workshops deployed in the CHARM program.

The next resonant finding is referred to as the *say / do discrepancy* which represents

contrast in forms of expression such as how a participant verbally expresses himself compared to his physical expression. For example, while many participants answered charades as their favourite arts-based activity, several participants communicated they were feeling overwhelmed during the activity and needed to remove themselves on several occasions. Thus, to the unexpected observer unfamiliar with this youth population, this would appear as a disconnect between what the participants say compared to how they behave. Similarly, beat-boxing was also noted as a preferred activity. However, when the topic or act of beat-boxing was engaged outside of a rhythmic-based workshop, several participants expressed a great deal of impatience and sensory discomfort.

The next resonant elements stem from the salient phrases category. Specifically, I identify the response to be resonant with the elements of *being with people*, *being seen doing/saying things*, and in relation to the notion of *not just sitting around*. First, the elements of *being with people* and *being seen saying and doing things* are reflective in all the responses given. The responses speak to collaborative activities that promoted co-creation among all those involved. Second, *not just sitting around* is a common expression the participants use to describe what they do in the CHARM program. For example, when describing a portion of the beat-boxing workshop, where learners were sitting in a circle while copying and creating rhythmic sequences with sounds made from their body parts, several participants used the language “It’s not just sitting around, even though they’re sitting” to articulate the complex experience.

Finally, I find the notion of practice to be highly resonant with the responses because when sharing their favourite activities, they referred to the concept of practice which has not been discussed by the participants before unless a CHARM facilitator initiated the conversation.

Lastly, I have not included findings for the pattern or idiomatic expression groups as the comparison process did not generate strong comparative results.

Table 17

Opinion & value-based question 2

OQ 2. What good things if any do you get out of the CHARM program (Story?)

Response: Having fun and a good time and socializing

Saliency

- Being with people
- It gets thing out of your mind
- Hide in 3rd person / I statements

As indicated in Table 17, I find elements of *being with people*, *getting things out of your mind*, and empowering *I statements* to be resonant with the participant's given response of "*having a fun and a good time and socializing*".

First, I find the notion of *being with people* is reflected in their idea of socializing and having a *fun and good time*. However, I sense their understanding of being with people and socializing is more complex than the language they have available to help them describe it. For example, I sense that being with people in the CHARM program

looks, feels, and is described much differently from socializing than being with people in other public settings. I believe this would be due to the way the program honours and encourages its participants' ways of being in the world, which refers to how they make sense of their surroundings to navigate reality. Specifically, this approach stems from the way the CHARM program is structured to value many forms of inquiry and encourage expression through various modalities. In essence, the CHARM program recognizes the value in knowledge generated by human experience and thrives on expressing the knowledge of the lived experience in many ways, shapes, and forms. Thus, I would argue that being with people and socializing in the CHARM program is typically seen from a positive perspective because they can be themselves as their social status is recognized as no greater or less than anyone else in the program.

I found the idea of *getting things out of your head* to resonate deeply with having fun, having a good time and socializing. For instance, several participants shared that beat-boxing and the drumming activities were their favourite activities because it allowed them to focus on certain things that supported them to *get things out of their head*. Interestingly, participants expressed it served as a release for both negative and positive thoughts. For example, one participant communicated that the act of hitting an exercise ball with his drum stick (with as much force as possible in the drumming workshop) served as a positive outlet to release his negative thoughts and feelings. Conversely, another participant engaging in the beat-boxing workshop communicated that he finally had an opportunity and outlet to express his thoughts in a way that his understanding of

the English language could not articulate. I find this significant because it may suggest that participants are identifying a greater purpose and benefit (than simply engaging in physical activity) to exploring physical activity.

In this context, hiding refers to the way the participants use language to respond to questions that call on them to express their personal or individual experience, preference or agentic action. Rather than use the first person, singular, 'I', as the voice of their own narrations, they frequently use the first person plural form (we, as in "we're always having fun", "we all have a good time", "we're not fighting over stuff", "we're always a group" and "we get out of doing work") or the second person form (you, as in "first you get changed and then you go into the pool" rather than "I get changed and then I go into the pool", a form of recounting the experience rather than retelling it) or the third person plural form ("they have no trouble with that", "they knew how to do that already", "they really kicked ass on that one"). I do not interpret this hiding as willful deceit but rather as more of a subconscious strategy of self-protection from accountability, looking stupid, being caught caring about something, expressing authentic and/or unaccustomed emotion or simply not knowing.

Table 18

Opinion & value-based question 3

OQ3. What bad things if any happen from going to CHARM? Story?

Response: Indecisiveness

Revelatory

- Say/do discrepancy

Salience

- It's life (Like a rehearsal)
- It gets things out of your mind
- Fun

Patterns

- Ineffable
- Overwhelmed
- Misdirection

When asked what bad things, if any (see Table 18), happen from going to CHARM, all of the participants' responses were nondescript; however, they all took time to contemplate their decision which was not common up until this point in the interview. For example, after several moments of contemplation, the responses ranged from, "Not too much, nothing really, not really any negative, and not 100% sure" and, thus, my reasoning for the abbreviated response of indecisiveness. Moreover, I identify seven relevant elements that resonate with the responses.

The first is the *say / do* discrepancy which I find appropriate because throughout the program I found many participants using language like "this sucks, this is boring, & I hate this" and it would often be accompanied by participants removing themselves or disengaging from CHARM programming. At the time, I interpreted the language was for

the purpose of describing their thoughts of an activity but as their interview responses and "at-risk" youth literature suggests, perhaps there was another purpose for the language. Therefore, in respect to this question, the *say/do* discrepancy resonates because their expressed actions during the program starkly contrast their expressed language during the interview process.

The next element I identify as resonant is the notion of *It's life*. I feel the meaning behind this language represents an understanding that certain experiences, feelings, and emotions are natural and will be inevitable as the youth continue to navigate reality. In applying that understanding to this interview question, I sense the participants had difficulty answering because they were reflecting on experiences and attempting to differentiate which experiences, feelings, and emotions are *naturally* a part of life or constructed from other factors. Moreover, I find the notions of *It gets things out of your head* and *fun* to resonate as I find them to further support why participants appear to have a difficult time describing the "bad" or negative aspects of the CHARM program. That is, their own forms of expression do not seem to be able to express the depth or complexity of their experiences and feelings.

Lastly, I believe the elements of *ineffability, being overwhelmed, and misdirection* resonate throughout the responses. For example, the question was to respond to what bad things happen from going to CHARM. With several prompts, I asked "can you tell me about a specific time, or a story of such an experience" in hopes to elicit more detail. As noted, however, all verbal responses were minimal (several words), non-specific, and

were met with questions to redirect the conversation. An example of redirection is when I posed, the appropriate question and after several moments of contemplation, the participant then inquired “How much is that laptop anyways” or “have you noticed how cool those blinds are?”

Table 19

Opinion & value-based question 4

OQ4. What useful things have you learned that could be applied outside CHARM program?

Response: Health related, self-defense, goal oriented

Salience

- It's not just sitting around even though they're sitting
- Being with people
- Hide in 3rd person (I statement oriented)

Idiomatic

- 3rd person embedded
- Use analogies
- Connect the usefulness of activities to “LIFE”

When asking participants what useful things have they learned at the CHARM program that they could also apply outside of the program (see Table 21), the participants provided specific examples and spoke from empowering I statements while still exhibiting indecisiveness and ineffability. Broadway said “There is something I do learn everyday...I mean not just the acting part...I get acting experience...when I go to drama classes...I'll take that acting experience and put it out there”. For several reasons, I found this specific response and the others to resonate and align with the expression *it's not just*

sitting around even though they're sitting. Firstly, the interview responses suggest participants were perhaps becoming increasingly aware of our embedded curriculum by the way they continued to identify that *they're not just doing this* but also "doing other things". The second reason is because the response and resonant phrase both adopt similar sentence structure in attempts to describe something. Specifically, both phrases illustrate participants are deploying their reasoning through the process of elimination in order to find more conclusive responses.

Additionally, I found the notion of *being with people* and the prominent pattern of participants connecting the usefulness of activities to life to resonate deeply as the responses identified skills that stemmed from co-operative group activities and were discussed in terms of life application. Particularly, I found resonance in the way responses discussed important life skills rather than simply referencing the choke holds and pressure point grips that were learned through our Martial Arts workshops. For example, Forza expressed that he was learning "...basically learning how to adapt to society and figuring out, no, mmm...communication...& the aspect of other ways to communicate to people without talking, so I can let them understand what has to be done...". From my perspective, this suggests that Forza is thinking about his future and thinking about how he can use certain skills learned at CHARM to communicate "*what has to be done*" more efficiently. This is important because as a program we can now use this information to help Forza create goals and set appropriate pathways for him to achieve them.

Table 20

Opinion & value-based question 5

OQ5. If your friend or someone close to you asked you to describe CHARM...

Response: Doing Stuff

Revelatory

- Acting / doing

Idiomatic

- It's not just...
- Connect the usefulness of activities to "Life"

Pattern

- Explicit refocus

When asking participants if your friend or someone close to you asked you to describe CHARM (see table 22), "Doing Stuff" was the abbreviated response that I condensed from participant responses such as "CHARM is preparing you to be physical, to do stuff with your body, all kinds of different activities, games, miscellaneous and random stuff". Thus when examining my in-depth readings, I found the notion of *acting / doing*, *It's not just sitting...*, *connecting usefulness of activities to life*, and *ineffability* as aspects that resonate throughout the six participant responses. Like most responses thus far, the notion of *acting and doing* stuff is again prominent. For example, one interview response that highlights this notion of doing things stems from GTA who says "It's a program with miscellaneous stuff you do random stuff sometimes, fun stuff, not so fun

stuff in my opinion, but uh yea some fun cool stuff meet new people". Conversely, I find this response from Broadway highlights the notion of *acting* as he describes that CHARM is "Pretty much about the experience of acting...preparing you to be actually be physical... do stuff with your body instead of sitting around... it's pretty much about acting and physics".

In summary, while each participant described the program as completely unique from the next participant, the *acting* and *doing* elements remain consistent and thus resonant.

Lastly, I identify the notion of *connecting experiences from CHARM to life* as resonant. It appears resonant because even though the participants had difficulty defining the program itself, they were articulate in the way they expressed how individuals, like themselves, might benefit in society. One prominent example stems from Forza who said "In a way it's to tell people that have a difficult time in society themselves, to help them move on and get going", while M&M adds, "It's not a place to judge everybody...honestly I'd tell people it's worth going".

Table 21

Sensory-based question 1

SQ1. Tell me about how the tactile sensations when exploring a new activity...

Response: Wide range of emotions, sense of leadership

Revelatory

- Acting / doing
- Say/do discrepancy

Salience

- Being with people
- Being seen doing / saying things
- It gets things out of your mind
- FUN

Unexpected Presence

- Practice
- Background on self (Preferences, type of learner)

Idiomatic

- Connect the usefulness of activities to life

I found the responses to resonate with the notion of “acting & doing” as participants found many applications for the word “doing” in their responses. Specifically, several deployed the *doing* terminology when speaking to experiences related to their past, helping others succeed in CHARM activities, and when speaking about their future. For example, Broadway stated, “(Drumming) It made me think...there’s so much stuff you can do out there with music and stuff...it made me think if I become a drummer, I can think back to what I did on the ball”. I find this quote very

significant as it also suggests that this participant has made a connection that *things* or skills learned in the CHARM program may benefit him in his future endeavors.

I also identify the notion of “it gets things out of your mind’ to resonate as most responses describe feelings that could have only been expressed as a result of exploring new tactile sensations. For example, when speaking to the new tactile sensations in a CHARM drumming circle, M&M said:

I thought we were actually just going to play on the drums but I was very wrong...we ended up making beats... Music you play beats to... It (hitting the ball) was awesome... if you were thinking about hitting somebody, you’re like nah I got the ball I’m going to smack the ball instead.

Moreover, I found the idea of being with people, being seen doing things, and being seen saying things to resonate across the responses. I found resonance because all the participants spoke to tactile sensations that stemmed from activities that were heavily cooperative, collaborative, and involved performance pieces such as performing a rhythm in the drumming circle activity/workshop.

I also found many participants spoke about, and incorporated, their learning styles and preferences within their responses. From this, I identified providing a *background on self* as resonant. For example, Forza shared:

Certain things feel different right, so stuff I haven’t done before, like you said drumming circle, takes it to a different way, you can approach other things, the

touch area, that part umm, for people that are kinesthetic, right it does help, I know the way I am, I do notice it helps me.

I find this significant because it suggests that the participant(s) are potentially becoming more aware of their own learning styles and how they understand how they make sense of their reality. Additionally, when participants were speaking about how they will apply certain things in the future, I was able to identify the notion of *connect the usefulness of activities to life* as resonant.

Lastly, most participants associated exploring new tactile sensations with enjoyment, feeling good, and being “awesome”. Therefore, I identify the notion of *fun* as being resonant as the term seems to encompass all of those feelings as described by the participants thus far.

Table 22

Sensory-based question 2

SQ2. What would I hear from other CHARM participants...?

Response: Verbal communication, sitting and not just sitting

Revelatory

- Say/do discrepancy

Salience

- It's not just sitting around even though they're sitting
- Being with people
- Being seen doing / saying things
- It gets things out of your mind
- Fun
- Street Smart (have a good read on situations at time they are socially inept)

Unexpected Presences

- Practice

When posing the sensory-based question what would I hear from other CHARM participants (see table 22), many of the responses in question related to rapport building through verbal or physical means. While all the responses were unique, I found that the notion of *it's not just sitting, being with people, being seen doing / saying things, fun*, and the notion of *street smart* to be resonant throughout.

First, I found the notion of "it's not just sitting" to resonate through responses such as:

It's not like we're just sitting around were getting up we create...everybody is sitting in a circle probably playing a game or you're sitting there giving instructions, everybody's listening, no one is really interrupting, so I'd see a lot of attention, like very attentive, but also everybody is having fun at the same time, you'll hear a bit of laughter, but normally ya I'd see everyone sitting in a circle playing a game or you explaining roles about what's going on.

As the participant responses suggest, there seems to be a lot more happening than what the participant's language would indicate and, as a result, leads me to the notion of "it's not just sitting". Moreover, the responses refer to activities that are designed to be very collaborative and cooperative and I feel that is resonant with the notion of being with people, being seen doing things, being seen saying things, and having what is described as *fun*.

The last element that I found to resonate is the notion of *street-smarts* which typically refers to the ability to read situations, yet, at times, remain socially inept. I found several participants continuously showed us their street-smarts in many situations, especially, the situations that are described as *not just sitting*. For instance, when responding to the question of what would I hear if I walked into the CHARM program, GTA shows us his read on a certain situation by indicating (that you would hear): "How are you doing, hobbies, plans for the weekend, that kind of stuff...oh games are there but that counts more as a hobby... some people threaten to beat people up but some people aren't that scary".

While it is impossible to know exactly what GTA meant by the latter half of the quote, it suggests that he has his own methods of interpreting social situations.

Table 23

Feelings and emotions-based question 1

EQ1. What were you feeling on the first morning...?

Response: Nervous

Revelatory

- NTEC CHARM relationship

Salience

- Street smart

Patterns

- Revolving door (People in control of their lives)
- Overwhelmed

When posing the first feelings and emotions-based question (see table 23) to my participants, I found the notions of an *NTEC & CHARM relationship*, *street smart*, *the revolving door*, and physically *overwhelmed* as resonate.

The notion of the NTEC & CHARM relationship refers to the way in which participants reveal connections between the two organizations or, as in this instance, a disconnect. In this case, I found the participants revealed that they had no idea what to expect on the first day of the CHARM program and had hoped they were better informed. I feel Broadway captures this sentiment when he described his emotional state on the first day as “a bit nervous...I had no idea what I was going to be doing there...I didn’t even know where I was, I felt like I was going around in circles...I was too nervous to even

walk into the building”. Unfortunately, in this example, it appears the communication involved in the NTEC & CHARM relationship can lead to anxious experiences as described by the participants.

The notion of the *revolving door* is also evident and resonant across the responses. The *revolving door* in this instance refers to the process in which people and things move in and out of the participant’s lives, a process which they typically over which they have no control. Therefore, I found it to be resonant in the way they spoke about having to attend the CHARM program in exchange for their physical education school credit. Moreover, they made it clear that their educators say the CHARM program will help them but also have no idea what to expect. Additionally, in response to the diverse and detailed accounts of how each participant described and managed his feelings on the first day of the CHARM program, I found the notion of *street smarts* to resonate and be reflective of this awareness.

Lastly, I identified the notion of being *overwhelmed* as resonant because it appeared to be described in one way, shape, or form in most responses. For example, one participant described his emotionally overwhelming experience by responding to the question with:

God help me! Well, I’ve been to Brock so it’s not that big...well we were doing some weird stuff, it was more or less like the second time I came, and it was very weird, weird environment, stepping outside of my boundaries.

Table 24

Feelings and emotions-based question 2

EQ2. What were you feeling on the last day...?

Response: Feelings of loss, analogies used to articulate feelings

Salience

- It's life (Like a rehearsal)
- Street smart

Unexpected Presences

- Projected futures

Idiomatic

- Evaluate from position of wisdom
- Use analogies

Patterns

- Revolving door (people in control of their lives)

From the second question that I posed from the feelings and emotions-based group (see table 26), I first identified the notion of *It's life* and the *revolving door* as resonant throughout the responses. I feel they both refer to inevitable things that the participants will experience; however, I sense the *it's life* notion refers to presumed natural inevitability like feeling sad when experiencing loss whereas the notion of the *revolving door* refers to the resumed inevitable control others have over their lives like teachers, parents, and law enforcement, for example. To clarify, Forza provided this example that resonates more with the notion of *its life*:

Not 100% sure, I just look at it as an opportunity to learn from right, like my dad said, every single thing you get a chance to do, doesn't matter if it's a mistake, learn from it, so I try and make the best of everything I can.

Conversely, GTA shows more resonance with the revolving door notion when sharing:

I was kind of disappointed that I had to go back to class and do a lot of work. The last day would probably be saying goodbye to friends...meh I don't really see them anymore but like I said, you made friends and you hardly see them afterwards.

I also found the use of *analogies*, (youth participants) *speaking from a position of wisdom*, and the notion of *street smart* to be resonant. In several responses, I identified that participants were using analogies and experiences from their life to support their initial response which was a one-word emotion. Moreover, they also *spoke from a position of wisdom* meaning not only did they identify a particular emotion, but they had a sense of enlightenment and then identified how they would manage it. This level of awareness or ability to read a situation indicates to me that the notion of *street smarts* is resonant and somewhat helpful throughout their responses.

Table 25

Feelings & emotions-based question 3

EQ3. Match emotions with activities...

Response: Martial Arts. “Happy, pretty fun I enjoyed that, meh I watched it, it interested me, I didn’t participate, that’s cool”

Revelatory

- Say/do discrepancy

Pattern

- Ineffable

When asking participants to match emotions with activities (see table 25), Martial-arts was the only activity that elicited a response from each participant, thus, the following patterns generated are reflective of Martial Arts.

The *say / do discrepancy* appears to be highly resonant as my retrospective field notes support that most participants were very reluctant to engage in martial arts and displayed a variety of mixed emotions towards the experience. Therefore, when the responses appeared to be overwhelming positive about the experience, I identified the *say / do discrepancy* as resonant.

I also found the notion of *ineffability* to be resonant as I find many of the feelings, emotions, or adjectives used to express themselves in one activity to the next appear to be similar. For example, Broadway shared that he felt happy during snack time, beat boxing, the pool and walley-ball whereas M&M used the term “exciting” to describe his emotions across four different activities. It seems that their range of language expression

to describe emotional examples is more limited than their obvious range of emotional experiences.

Section 1 Summary – Participant Manifest Content Analysis

My comparison of within and cross-case summaries generated a variety of descriptive findings relevant to the opinion and value, sensory and feeling, and emotions sections. However, I sense that due to the demographic and personal nature of the questions within sections one through three, I was unable to generate findings. Fortunately, I feel what has been generated through the process of comparing summaries would suggest that I'm now uncovering the less obvious intricacies of the CHARM program and the more covert nuances of the TPSR and Artography blend that informs the program. Moreover, I will now take this opportunity to share the less obvious and covert findings that I am uncovering based upon the comparison of within and across summaries. Specifically, I will first list my findings and then speak to each one specifically to add clarity and context.

The first portion of interview questions to generate findings is section four which corresponds to the value and opinion-based questions. The depth and amount of findings generated from this section suggests there are profound commonalities among the participants and how they respond in describing their opinions and values through their experiences. Particularly, the themes of being with people, acting & doing, discrepancies between what they say compared to they do, connecting CHARM to life, rehearsal &

practice, speaking from metacognitive second and third person, and ineffability seem to manifest and reoccur when comparing the relevant value and opinion summary by the participant manifest content summary. Moreover, it is important to note that the same themes happen to manifest and then re-occur the most when comparing the participant manifest content summary by the opinion and value-based questions summary in section five. Finally, in section six, three new themes were uncovered in addition to the re-occurring themes ineffability, connecting CHARM to life, and discrepancies between what they say compared to what they do. Specifically, these emerging themes are related to people being in control of their lives, connections between NTEC & CHARM, and street smarts.

Section 2

Manifest content Analysis (In-depth reading), Student volunteers. Now that all the appropriate manifest analysis steps have been employed with my CHARM program participant interview data, it is necessary to apply similar steps with the next informant data set which belongs to the CHARM student volunteers. Therefore, the following section presents manifest content analysis findings within two student volunteer transcripts where I have then organized the findings using the guiding headings of revelatory phrasing, salience, unexpected presence, idiomatic expressions, and pattern. Below you will see the findings from one volunteer transcript.

#2M Interview Summary

Revelatory Phrases

- a. Where I'm able to actually apply my skills and my competencies (Lab).
- b. The winter can be tough as a student, a little bit depressing sometimes and long days.
- c. I had no real clue what blogging was or anything (Most interesting art-based activity).
- d. I'm not really a musician, or a painter, or anything like that.
- e. I think one of the biggest benefits for me personally that I've seen at CHARM was discovering more about yourself and who you are, discovering things about yourself that you never knew, opening up and discovering all the new doors and possibilities out there in terms of whether it's artistically or generally speaking.
- f. This year really allowed these students as well as myself and the other CHARMERS to really be able to participate in something where I might think "Oh maybe that's not cool, or I don't know if I want to try that" and then I'll end up doing something like G-theatre.
- g. It was scary for me, too, but once you jump into it everyone's kind of being supportive and it's an inclusive environment and it really makes you feel good.
- h. The more fun we were having with it, the more fun they would have with it (Beatboxing).
- i. You can't always have a one-track mind; you really need to think about what's going on out there, the situations, and the circumstance that they might be going through.
- j. They would end up teaching me a lot of things and that was amazing for me because that's something that you don't get at every volunteer experience.
- k. These are the faces of the future and they need those skills, those critical skills such as you know, decision making, and teamwork, social interaction skills that they lack, and they need so much in order to be successful in their lives.
- l. And it's tough sometimes, you know, when things don't go as you planned and in any case you got to go with the flow and you got to make the best of the situation that you're given.
- m. But the uniqueness of doing things like fencing...random sports like squash courts playing volleyball in there, those are the unique games and activities that are keeping them physically active, and it's not demanding to the point where you're direct teaching-telling them what to do.
- n. They'd be having so much fun after a while and it was like they're learning things, they're obtaining skills and competencies right now that they don't even know...we're teaching them but in a style where they're learning but without knowing they're learning.
- o. They're actually able to make logical decisions and work with their hands instead of writing something down on paper they can actually express it through the arts-based activities.

- p. It was a good positive way for those kids...to you know harness their aggression and really be serious about something like that, something like fencing.
- q. (Drumming circle) Powerful activity, powerful tool to use in terms of getting out your anger... they were able to get their anger or aggression out in a positive way and, by the end of it, they felt so much better about themselves. They felt a sense of relief, and they need that without even knowing they need it.
- r. But, you know, seeing from a starting product to an end product, something as little as getting a general beat to all of a sudden making your own sequence, making your own drum beat and, then, leading it with that class, for me to see how they progressed in activities like that, it was cool.
- s. There's a time and place for everything you know...time to listen and really reflect on the day's lesson...I think there was always that openness to, you know, if you got something on your mind, share it...You know things would get out of hand because we were having such a good time and there's nothing wrong with that at all.
- t. Ya definitely feeling a little scared, a little nervous, you know not really having a background in arts-based programs, then, all of a sudden, having to run those, it's a little scary.
- u. (Volunteers) really helped each other out and you know if I was facilitating or leading an activity it was always with somebody or a partner that knew what they were doing so they always made me feel comfortable, you know after the first couple of minutes after explaining something and jumping into it, those nerves uh kind of went out the window.
- v. They were expressing their emotions in a more physical upbeat way, different vibes, different emotions.

Salience

- a. My favourite part of university...being able to know, be put into a situation where you're able to apply the theory that you learned in class and put forth.
- b. You know I'm going to take the lab 9 times out of 10.
- c. I'm not a dancer but that was the kind of class that gave me the opportunity to work on my fears and anxieties for opening up and trying something new.
- d. For these students to take their masks off and try something new, that must be scary for them but it was scary for me, too.
- e. We were actually able to sit down and put our minds together and come up with unique lessons week in, week out.
- f. It's a friendly, safe environment and it's one of those things where you are just kind of able to expressive yourself.
- g. That was the one thing about the CHARM program for me, I had the opportunity to try a lot of new things that I've never tried before...I was kind of learning as I was going.
- h. You can't have a one-track mind.

- i. I felt that you know some of the students that maybe that negative atmosphere might have followed it's way to CHARM but you know what we always made the best of it.
- j. I think for these guys I think it was about being able to take your mask off with putting your fears and apprehensions and anxieties aside and expressing your true inner self and this alternative approach that was used at CHARM was really a good way to bring out the best in these kids.
- k. As a facilitator and volunteer, those hands-on experiences like that you never really know what your boundaries are.
- l. I felt a lot of the times the student would only display as much energy as we did.
- m. I was blown away by what I was seeing, just feeling overwhelmed, in terms of: Wow! these kids are, you know, putting a lot of heart and soul into this stuff, and there were always crazy mixed emotions in seeing their final product and seeing what they had done and what they accomplished.

Unexpected Presences

- a. The name itself is self-explanatory, confident health active role models, so, for me, it's being a positive mentor in such a way that you know that is going to have such an overwhelming positive effect on their lives that they're going to be able to leave this program having obtained so many different unique skills that are really going to help them make a smooth transition later on in life

Idiomatic Expressions

- a. Wow! For these students to take their masks off and try something new that must be scary for them but it was scary for me, too
- b. You've completely just taken this program from a level to just a whole nother level.

Patterns

- a. Preference for hands-on application of skills
- b. Relationship between trying new things and enjoyment
- c. Strong sense of accomplishment
- d. Relationship between CHARM and uncovering interests

Manifest Content Summary (In-depth reading), Students. In the next section, I will present findings from manifest content analysis generated from the in-depth reading of both student volunteer transcripts. Again, this manifest content analysis summary is guided by identifying *revelatory phrasing* (see Table 26), *salience* (see Table 27), and *pattern* (see Table 28). Evidently, there were no consistent results generated for idiomatic expressions or unexpected presences.

Table 26

Revelatory Phrases (Students)

- a. New things can be an eye opening experience and important learning opportunity
 - aa. *"I think one of the biggest benefits for me personally that I've seen at CHARM was discovering more about yourself and who you are, discovering things about yourself that you never knew, opening up and discovering all the new doors and possibilities out there in terms of whether it's artistically or generally speaking"*
 - aaa. *"actually having that experience and exposed to that type of population I guess for me was eye-opening"*
- b. Learning is mutual between students and participants in the CHARM program
 - bb. *"When you haven't gone through that experience it's hard to understand exactly and everyone is so different so I think, for me, it was learning and trying to understand and trying to take in what everyone was feeling and how that might feel and different thought processes"*
- c. CHARM programming elicits a lot of different emotions and at times overwhelming
 - cc. *"It was scary for me, too, but once you jump into it, everyone's kind of being supportive and it's an inclusive environment and it really make you feel good."*
 - ccc. *"I'll never forget GTA scenario in the library, for me, was just really eye opening. For me it was just like, whoa, this is what you're thinking about. It was crazy to me and it was ya"*
- d. Participants can focus their anger and energy in a positive way (i.e. Drumming circle)
 - dd. *"It was a good positive way for these kids to harness their aggression and really be serious about something like that, something like fencing"*

Table 27

Salience (Students)

- a. Taking your mask off (literally and figuratively) to express yourself is important
 - aa. *"I'm not a dancer but that was the kind of class that gave me the opportunity to work on my fears and anxieties for opening up and trying something new"*
 - aaa. *"For these students to take their masks off and try something new, that must be scary for them but it was scary for me, too"*
- b. New social and physical experiences come with new boundaries and that can be overwhelming
 - bb. *"I've never done anything like that before so, for me, it was totally new and you're not sure how to act but you just got to go with it and see how it goes... just having a lot of back-up plans"*
 - bbb. *"For these students to take their masks off and try something new, that must be scary for them but it was scary for me, too"*
- c. Emotional to see progression throughout the term
 - cc. *"I was blown away by what I was seeing, just feeling overwhelmed, in terms of: Wow! These kids are, you know, putting a lot of heart and soul into this stuff and there were always crazy mixed emotions in seeing their final product and seeing what they had done and what they accomplished"*

Table 28

Patterns (Students)

- a. Relationship in trying new things and feeling a sense of enjoyment and excitement

aa. *"This year has allowed these students as well as myself and the other CHAMERS to really be able to participate in something where I might think "Oh maybe that's not cool, or I don't know if I want to try that" and then I'll end up doing something like Guerrilla theatre or you know making a Facebook page or something like that and really kind of, you know, being exposed to something different I think it really helps them find themselves as individuals, helps them to discover new possibilities and things about them they might not have known before"*

aaa. *"for fencing, I was really excited because it was something that I've never done"*

- b. Relationship between CHARM and personal discovery (i.e. Uncovering personal interests otherwise unknown)

bb. *"...I took the time and decided to volunteer for the CHARM program so I could broaden my horizon on the types of, you know, what this population needs..."*

bbb. *"Ummm I think creating umm, activities that were meaningful to them so, for example, that Facebook page thing we did that's like, you know, relevant, its newer, it not just like just like let's do this it was like tell me about you but it was kind of a relevant that would be more current in their lives like Facebook and stuff"*

bbbb. *"It was scary for me, too, but once you jump into it, everyone's kind of being supportive and it's an inclusive environment and it really make you feel good."*

Section 3

Manifest content analysis (In-depth reading), Teacher. The next portion of manifest content analysis stems from two teacher interview transcripts. Similarly, the identifying headings revelatory phrases, salience, unexpected presence, idiomatic expressions and pattern guide this section. Below you will find one teacher's content analysis.

#1J Interview Summary

Revelatory Phrases

- a. Yeah, things aren't black and white and, for some reason, the world wants to work in black and white and you can't have an alternative program like this and make it work if everything is black and white.
- b. You're always building connections and the best way to build connections is through their interests right because they're not going to meet me in my interests.
- c. Arts is just like them, it's our language, right?
- d. They get enforced to step outside of their comfort zone, right? Each one of them experienced that...it's about how you grow; you can't grow if you're constantly cocooned in safety.
- e. They're always tired, and they're always calm...there should be a feeling for it... I guess they're just happy and maybe that's something we don't see often, because they're calm happy, it's not, like, silly happy).
- f. Always take it with a grain of salt because he is our "WoodBurn".
- g. Those things are just so important in life because that's where it's like "O yeah! That's what I want to be. This is what I want to do. This is who I am". (Referring to placement/volunteer opportunities)
- h. Incorporating more arts-based, it's just taking it to a whole other level. (the evolution of the CHARM program)

- i. It's the sensory and the black and white autistic brain that makes it so difficult to engage socially.
- j. But I think he is missing out on those really neat programs....I don't know what that looks like; I don't have the answer for it.
- k. Yeah, that encourages them to be who they are rather than remind them of what they can't do.

Salience

- a. You can't have an alternative program like this and make it work if everything was black and white.
- b. We have to create opportunities for them to succeed and, umm, that's really the goal of any program that's not fitting into the norm, any alternative program.
- c. What kid doesn't want to express themselves, and often they can't express themselves because they feel so limited...excluded from either language or dialogue.
- d. So yeah just always incorporating that stuff, it's really their interests and anything arts-based will engage them in some way because they are all, arts is just like them, it's our language, right? It's our non-verbal language way of communication so its connecting through that so whether it's physical, emotional, academic, or intellectual, it's just always trying to incorporate it.
- e. That's part of it for these guys, they get forced to step outside of their comfort zone, right? Each one of them experienced that and it's about how you grow; you can't grow if you're constantly cocooned in safety.
- f. They're calm happy it's not like silly happy (After a CHARM morning).
- g. I think you were really fantastic in that you were always inclusive, you never pushed him or forced him to be a part of things... but I guess there, I just didn't feel like there was anything that engaged him, specifically, where I felt like everyone else was engaged.
- h. I don't know if you remember the beginning of the year. He was a little resistant. But when we're doing physical education now, we've joined up with this other class to do physical activity, and the other day we were playing football, and we took a break, and no one else wanted to play again. But GTA was the first one on the field. So, this is someone who doesn't enjoy physical activity and that I think directly is because of his experience with CHARM of him feeling success in that physical engagement and being out of his comfort zone.

- i. His mom says him coming to this program has changed him and his personality and I really related that to a little bit about what's going on here. He's making a lot of friends, some great peer relationships, and, umm, he's kind of the leader in our class which I don't think he has experienced before.
- j. Yeah it's those moments and that's where the arts-based is so important, right? Because you can have PhysEd but you're only really going to engage those kids that are really good at it...coming them both (Arts & PhysEd) you're really bringing out that whole student, and, then, they were more willing to try something they're not good at.
- k. You got kids like GTA, he goes home and he is the most friendliest, outgoing guy who really loves meeting people, he's caring, and he's interesting but he goes home and plays video games all the time because he doesn't have anyone.
- l. I really like again that opportunity for role reversal and learning experiences for both students.
- m. I think there is Woodburn and more kids like Woodburn that have those sensory deficits and the social deficits that will interrupt their ability to access CHARM.
- n. When we take someone out of here and put them there, we're already saying you don't fit here because there is something wrong with you.
- o. Someone like M&M, I think the only reason he came to school was because of that program so, like, the benefits are so amazing!
- p. I think him coming to CHARM has engaged him in so many things that he didn't know about himself and learned about himself and I think you guys were really good about finding his interests and feeding them.

Unexpected Presences

- a. Because they are not going to meet me in my interests, except, maybe animals, right? But, uh there is a difference. So if we can find places where we meet some video games and all that stuff, which I doubt we'll do, But, umm, that's where their strengths are, that's where their social interests are.
- b. Woodburn really struggled at CHARM this year, really struggled, and so I guess my only thing with CHARM this year is that he didn't feel he was a part of it, and I didn't feel he was a part of it, but he is a hard person, he is so, he really needs one on one.

- c. So, that was hard because it was constantly trying to get him to go, and trying to get him to engage in, he would like some activities, and I think you were really fantastic in that you were always inclusive. You never pushed him or forced him to be part of things.
- d. That's part of our program, that is part of your PhysEd credit.
- e. I don't know if you remember the beginning of the year. He was a little resistant. But when we're doing PhysEd now, we've joined up with this other class to do physical activity with, and the other day we were playing football, and we took a break, and no one else wanted to play again. But GTA was the first one on the field. So, this is someone who doesn't enjoy physical activity and that I think directly is because of his experience with CHARM of him feeling success in that physical engagement and being out of his comfort zone.
- f. M & M's very shy, I've only heard him beat box once.
- g. It was very different this year and, you know, we had such a nice cohesive group, and last year was a little huh. (Hand motion: crazy)

Patterns

- a. NTEC and Flexibility
- b. In/Access and Limit/Limitations
 - Limitations -> Inaccessibility -> Isolation -> Funding
- c. Engagement...
 - Creating Opportunity
 - Being relational in some capacity to elicit new opportunity
 - Relationships allow for access....
 - Community -> Leads to opportunity to engage in community activities
 - Participants -> Motivates to try new activities
 - Building connections
- d. Not Black and White - > Grey
 - What works for one individual will not for the other
 - What works well for this year, would not have worked last year
 - Types of learners emotionally, physically

Manifest Content Summary (In-depth reading), Teachers. The next section will present manifest content summary from within both teacher manifest content analysis summaries. I generated this section by identifying *revelatory phrasing* (see Table 29), *salience* (see Table 30), *unexpected presences* (see Table 31), *idiomatic expressions* (see Table 32), and *pattern* (see Table 33).

Table 29

Revelatory Phrases (Teachers)

- a. Notion of Black & White & Grey: World works in black and white, CHARM works in grey.
 - aa. Yeah, things aren't black and white and, for some reason, the world wants to work in black and white and you can't have an alternative program like this and make it work if everything is black and white.
 - aaa. The entire field is not like black and white you have to be grey.
- b. Important to try new things.
 - b. You can't grow when cocooned in safety.
 - bb. What can I do that will allow him to explore and take that risk to get moving.
- c. Importance behind allowing the kids be who they are
 - cc. Because these kids are never the shiny marble in the bunches that are there, you know what I mean, they never are, and now they are.
- d. Arts & Technology can meet the participants in their interests
 - dd. "Taking that technology piece in today's day and age and what they can connect and relate to you can keep nurturing and watering that plant"

Table 30

Salience (Teachers)

- a. Ability of CHARM to operate in the “grey” area
 - aa. *“Coming with them both (arts & physical activity) you’re really bringing out that whole student and then, they were more willing to try something they’re not good at”*
- b. Creating opportunities for success for participants
 - bb. *“We have to create opportunities for them to succeed, that’s really the goal of any program that’s not fitting into the norm, any alternative program”*
 - bbb. *“It’s an opportunity for our students to participate outside of the four walls of our classroom...takes that reluctant participants and perhaps allows, for them, to feel greater confidence, to express themselves”*
- c. Participants exclusion from forms of expression common in society
 - “What kid doesn’t want to express themselves, and often they can’t express themselves because they feel so limited, excluded from either language or dialogue”*
- d. Arts engage the whole student; they allow them to express themselves with Arts in a different way
 - dd. *“They come back and talk about it endlessly it’s not always the artistic stuff sometimes it is the physical stuff...running around the track one time Forza ran and did sprints and he says “Yeah I tried, I really did try”*

Table 31

Unexpected Presences (Teachers)

a. The Arts are meeting the interests of reluctant participants

aa. "professional artists guide students through some arts-based activities that some reluctant participants would be more inclined to engage in because it would break it down into smaller components, steps where the end product would be so prescribed-driven that they would be thrilled with what it turned out to be"

b. Reluctant participants are exhibiting proactive behaviour related to physical activity

bb. "I don't know if you remember the beginning of the year he was a little resistant. But when we're doing PhysEd now, we've joined up with this other class to do physical activity with and the other day we were playing football and we took a break and no one else wanted to play again. But GTA was the first one on the field. So this is someone who doesn't enjoy physical activity and that I think directly is because of his experience with CHARM of him feeling success in that physical engagement and being out of his comfort zone"

Table 32

Idiomatic (Teachers)

a. Learning Styles

aa. "It's not something that is only one way of thinking"

aaa. Student are not all one type of learners, they're all very different you can measure it in a different way"

b. Opportunity

bb. "Opportunity to participate outside of the four walls of our classroom"

bbb. "Would they have had the opportunity... probably not."

c. Recommendations.

cc. "Another recommendation is if you ever give awards, as a food for thought..."

Table 33

Patterns (Teachers)

a. Relationship between funding and the opportunity to explore new risks

aa. *“Usually ‘Section’ classes are at the last end of the road when it comes to providing any sort of technological advancements in their funding use so we were in receipt of these smart boards two years ago and my understanding is that they have been around since 2008”*

aaa. *“I think it’s the funding, it’s always about funding. It would create more opportunities to be able to purchase things that are otherwise inaccessible”*

b. Relationship between CHARM and access to new opportunity for at-risk youth

bb. *“in this smaller setting and this supportive number of students you provide, umm, I think it really helps them to take that risk, that greater risk-taking*

c. Relationship between successful programming and operating in the “grey” area

cc. *“You have to be grey and with your program you have to be grey and the previous program you had you have to be grey, you have to otherwise it won’t fly what you’ve done with it to this stage, incorporating the Arts pieces, like I said the bones is getting that reluctant participant to feel the confidence to participate and try that risk-taking because up until now, they probably never did and some of the equipment... the accessibility is not really there in regular high schools. So what a gem of an opportunity for these kids, kids that people often don’t believe in, swept under the rug, they’re deemed as you know eights instead of something that’s going to be moving futuristically in a positive direction”*

ccc. *“It is an art...it’s a weird thing where unfortunately... yeah, things aren’t black and white and for some reason the world wants to work in black and white and you can’t have an alternative program like this and make it work if everything was black and white”*

Section 4**Manifest Content Analysis (Within), Field Notes.** In this section, I will present

manifest content analysis generated from researcher field notes that were recorded in

audio, visual, and written form. This analysis is organized by headings relating to

coordinating, debriefing, new ideas, scheduling, observations, reflection, and memorable

moments.

Coordination:

- a. Specifics on those late, absent, calling in morning of...
- b. Profiling participants
- c. Observations about student and participant engagement
- d. Observations about group dynamics, what personalities work well with whom
- e. Pool Session: No time to wash/shower/shampoo, can't have anyone sitting on sidelines, inclusive activities not based upon swimming abilities
- f. Triggers (i.e. No green apples!)
- g. Recruiting, training, and managing undergraduate students

Debrief:

- a. Issues managing debrief time from term to term
 - First term: Debrief occurred one hour after session
 - Second term: Debrief occurred four to six days later
- b. What went well from the CHARM session:
 - Overall feeling of energy increasing
 - i.e. "Get your butt in here vs. that's gay, not doing it"
 - Cooperation (Keeping rally)

New Ideas:

- a. Activity facilitation & implementation (modifications & adaptations)
 - i.e. "If we changed the game this way, there is no choice but to participate"

Schedule:

- a. Schedule changes
- b. Repetition & reinforcement of schedule
- c. Importance of schedule

Personal Observations:

- a. Commenting on appearance and energy levels of participants
 - I.e. Faces red, look who appears to be tired and sluggish, jeans and sweaters
- b. Common attire, not all have proper footwear for activities

Personal reflection questions related to programming:

- a. Will my participants know how to go about creating change?
- b. Ask participants what they think of it should look like.
- c. How does it feels to experience different roles (i.e. bully & victim)

Memorable Moments:

- a. Woodburn jumping out of chair to participate in martial-arts when asked by instructor
- b. While snacking, GTA asks if we can incorporate a ball into our circle for more "action"

- c. Participants talking about future careers (M&M & Broadway discuss careers in music) Rocky & M&M engaging in martial-arts after the session was finished

Manifest Content Summary (In-depth reading), Field Notes. Finally, I present the last data set section of manifest content summary generated by field note manifest analysis and using the guiding headlines to identify *revelatory phrasing* (see Table 34), *unexpected presences* (see Table 35), *salience* (see Table 36), *pattern* (see Table 37), and *notable absence* (see Table 38).

Table 34

Revelatory Phrases (Field Notes)

- a. While snacking, GTA asks if we can incorporate a ball into our circle for more “action”
- b. Participants talking about future careers (M&M & Broadway discuss careers in music)
- cc. “If I do become a drummer”
- c. Participant saying to “get your butt back in here” to continue playing rather than the typical “This is gay, not cool, no not doing it”

Table 35

Unexpected Presences (Field Notes)

- a. Amount of detail related to undergraduate performance and professionalism
- b. Mostly make note of the positive experiences and building from those
- c. Woodburn jumping out of chair to participate in martial-arts when asked by instructor

Table 36

Salience (Field Notes)

- a. Amount of times, notes, emails spent communicating with undergraduates in the recruitment phase of the program.
- b. Training of undergraduates had a heavy focus on professionalism, respect and responsibility (Big Kid Pants)
- c. Last minute notifications of major structural changes in programming (i.e. spaces unavailable, literacy test, inclement weather)

Table 37

Patterns (Field Notes)

- a. Relationship between the CHARM program and its flexibility in programming
 - a. Adapting and modifying on the fly (i.e. Being informed the morning of the program that we lost access to designated safe space)
 - b. Adapting to minimal participant attendance (i.e. Due to literacy tests, weather, convocation)
 - c. Adapting activities as they unfold to better suit the needs of the participants
 - d. Constantly refining and modifying activities to set participants up for success
- b. Relationship between skills development & scaffolding activities
 - a. Positive experience & success when scaffolding developmental/activities in order to lead into culmination activity (i.e. Masks -> Stomp -> Drumming Circle -> Beat Boxing -> Charades -> G-Theatre)

Table 38

Notable Absences (Field Notes)

- a. No negative criticism in field notes (Focused on staying positive with coordination team)
- b. Minimal written reflection on own performance. Coordinator reflection focus on students' reflections more so than students' performance.

Participant, Student, Teacher, Researcher (TPSR) Insight Summary

The purpose of the following summary is to summarize and consolidate what I believe to be the most significant insights that I have uncovered from my manifest content analysis thus far. I will first speak to insights gained about the participant group, followed by students, teachers and finally the principal student researcher.

Participants. In my participant insight summary, I consolidated the seven pattern-based themes into three overarching themes. Specifically, the three overarching themes are *embedded learning*, *say/do discrepancy*, and *relaxing with error*. Moreover, each overarching theme encapsulates several of the pattern-based themes that I identified. Particularly, *embedded learning* encapsulates the pattern themes of *being with people*, *acting & doing*, *connecting CHARM to life*, and *rehearsal/ practice*. The *say/do discrepancy* encapsulates the pattern-based themes of speaking from second/third person and ineffability while *relaxing with error* encapsulates the pattern-based themes of *acting & doing*, speaking from *second/third person*, and *being with people*. I will first elaborate on insights relevant to *say/do discrepancy*, then the notion of *embedded learning* (that is referred to as “doing”), and finally the notion of *relaxing with errors*.

As I have already established, the *say/do discrepancy* is a term I use to represent contrast in forms of expression such as how a participant verbally expresses himself compared to his physical expression. I identify instances of such discrepancy across all participant interviews thus establishing a significant resonance. Moreover, when I closely

examine the instances with the available “at-risk” youth literature, I understand that the behaviour that underlies the *say/do discrepancy* aligns more consistently as being a developed strategy for managing overwhelming situations that manifest throughout daily living. In the CHARM program, most instances where the *say/do discrepancy* is applicable first begin with activities/experiences where participants are displaying what appears to be unexpected language and behaviour that is often characterized as destructive and potentially labelled as an outburst. This behaviour is typically in response to becoming aware of an overwhelming or embarrassing situation and also serves as a useful tool to remove themselves from such a setting. In the CHARM program, my participants have communicated that most overwhelming experiences are related to their severe anxieties and sensory over-stimulation. For example, if I were to ask my functionally illiterate participants to stand in front of our group and read the entire “Mad-Lib” page activity rather than just the words they supplied, I would see them deploy a variety of strategies to avoid the overwhelming situation. Even though the “Mad Lib” is one of their utmost favourite CHARM activities, the way their body would express their deep anxieties would suggest otherwise to an outsider unfamiliar with the way they navigate the world. Therefore, I would argue the *say/do discrepancy* provides great insight into the complexities surrounding their forms of communication and expression that are often misunderstood and misrepresented. To elaborate further, it seems that they are most alienated from text and speech and the arts expression work fills that expressive

function. The *say/do discrepancy* is a clue for us to find relevant, synergistic arts-based activities.

The notion of *embedded learning* is also evident across most responses and is often characterized by participants as *doing*. The participants use of the term *doing* has been described throughout the interviews as “not just sitting down, getting up, being attentive, listening, and acting” to name a few applications. When asked about preferred activities within and beyond the CHARM program, participants spoke in detail about *doing* elements and how they seem to find success as the elements serve to positively engage them in activity. I found this insight quite significant as it suggests these youth have a degree of awareness for what learning styles and environments will help them thrive. Moreover, after examining the participant’s application of the term *doing*, I’ve interpreted the participant’s responses and believe their collective definition of *doing* strongly coincides with the notion of action, that is, understanding an awareness unfolding in the present moment. I find this collaborative definition to provide further insight into the strength of the TPSR and Artography blend within the CHARM program. Specifically, I believe it speaks to the blend’s strength through its flexibility to creatively embed deeper learning across authentic opportunities for non-traditional physical activity. In essence, it suggests participants are thriving to some degree because they are not as consciously aware that their learning is being directed in ways similar to their traditional learning environments, that is to say, there is structure and direction, but the

embeddedness allows them focus and thrive in the experience rather than disengaging at the first sign of imposed authority.

Another important insight that I would like to speak to relates to the notion of participants *relaxing with errors*. Based in my first-hand experience and in-depth data analysis, it would appear that participants are becoming more comfortable with ambiguity and making mistakes. I believe this is significant as the initial strategies that the participants were deploying to confront these situations led them to be very reluctant as learners, physically inactive, and, ultimately, disengaged. For example, when exploring a new activity like graffiti or guerilla theatre, the perceived margin of error is so intense that participants would try to remove themselves from the activity by any means necessary at the first sign of potential failure. Therefore, I believe there has been a shift in thinking with the introduction of the Artographic process. Participants are now understanding that there is no right or wrong way to approach participation or activity because their input is based upon their lived experience which is unique, meaning no one else can challenge on the “right” or “wrong” of their interpretation and application of their experiences. Thus, relaxing with error in the CHARM program seems to be minimizing anxieties leading participants to be more curious, adventurous, and, ultimately, engaged in learning. By *relaxing with errors*, students have more confidence to step outside of their comfort zone and break down boundaries to enter unexplored territories. Here, again, the arts-based / TPSR blend forms a bridge and a camp for seeing possibilities, rather than a foregone conclusion about their likely failure. With such

confidence, maybe they can move into more traditionally-assessed text and speech-based competencies.

Student Volunteers. In my student volunteer findings, I identify the top two overarching themes as *having assumptions challenged* and *learning more than realized as a learner and as a teacher*. Moreover, the dominant insight recurring across both overarching themes is based in taken-for-granted relationships. First, my analysis reveals students are having their assumptions about “at-risk” youth, art & body expression, adaptive programming, and themselves as learners challenged. Secondly, when confronting such challenges, the students are realizing they are learning a lot more than they expected. Across my student findings, it appears the students are surprised, overwhelmed, and often taken aback by the skills and expressive capabilities of the CHARM participants. For example, when one student reflected on and then described his experience of an art-based expressive activity, he shared:

I was blown away by what I was seeing, just feeling overwhelmed, in terms of:
Wow! These kids are, you know, putting a lot of heart and soul into this stuff, and there were always crazy mixed emotions in seeing their final product and seeing what they had done and what they accomplished.

I feel this quote is of particular significance because it highlights an example of a transformative educational experience initiated by having assumptions challenged about youth and being “blown away”. Moreover, it appears as though, in moments of reflection,

my students are also realizing certain relationships that they may have typically taken for granted due to the power and privilege of their social status. For example, one day while the program was exploring “plunder verse” on the 6th floor of the library, the group found themselves taking a break and peering out the windows. With a breathtaking view of the lush greenery of the Niagara escarpment, it appeared as though everyone was relaxing and taking in a new sight. However, the silence was soon broken by a participant asking what it would feel like to fall to their death from such a height. When given the opportunity to reflect on this experience, my student volunteer responses showed a heightened awareness in their understanding of the situation. For example, Student A became more aware that, “You can’t always have a one-track mind; you really need to think about what’s going on out there, the situations and the circumstance that they might be going through”. I feel Student C complements this reflection by adding,

I’ll never forget the GTA scenario in the library, for me, was just really eye opening. For me it was just like, whoa, this is what you’re thinking about. It was crazy to me and it was ya... when you haven’t gone through that experience, it’s hard to understand exactly and everyone is so different. So I think, for me it was learning and trying to understand and trying to take in what everyone was feeling and how that might feel and different thought processes.

My last significant insight (for now at least) revealed that student volunteers have learned more than they expected. Across the interviews, the student volunteers

consistently mentioned that they were learning more about themselves, the underserved youth at-risk population, and adapted programming. On several occasions, students discussed how their experience in the CHARM program enables them to confront and overcome certain anxieties and perceived limitations. For one student, this occurred in our STOMP workshop where, in reflection, she mentioned:

Wow, for these students to take their masks off and try something new that must be scary for them but it was scary for me, too...I'm not a dancer but that was the kind of class that gave me the opportunity to work on my fears and anxieties for opening up and trying something new.

Conversely, when discussing an overall experience of the CHARM program another student added:

I think one of the biggest benefits for me personally that I've seen at CHARM was discovering more about yourself and who you are, discovering things about yourself that you never knew, opening up and discovering all the new doors and possibilities out there in terms of whether it's artistically or generally speaking.

Furthermore, my findings also reveal the students who volunteer in the CHARM program are learning more about instruction and adapted programming. Specifically, in moments where students reflect on their program planning, implementation, and facilitation experiences, I find they are uncovering significant revelations such as planning is helpful. I find the revelation one of the most significant as it typically occurs

at the end of the four-month program and for some, not at all. I find I can only guide them along the path towards revelation and, ultimately, it is the student who chooses to embrace new ideas that lie beyond their familiarity and comfort zone. The following quote, for example, provides an insight into this process. Specifically, Student C is reflecting upon what he would see in a typical CHARM session. He says:

They'd be having so much fun after a while and it was like they're learning things, they're obtaining skills and competencies right now that they don't even know. We're teaching them but in a style where they're learning but without knowing they're learning.

Essentially, the student is describing the effects of properly embedded curriculum that stems from extensive team and individual planning and collaboration. Thus, as the graduate student mentor, I would then guide the student to unpack the events in more detail until we came to a mutual understanding of the significant factors constructing the experience. Conversely, the same student also shares how planning is also helpful when programming doesn't unfold as expected, although he may have not have been aware he was inferring that. For example, he states that, *"It's tough sometimes, you know, when things don't go as you planned and, in any case, you got to go with the flow and you got to make the best of the situation that you're given"*.

From my experience with the CHARM program, things not going as planned are a recurring *pattern*. For this reason, we're able to be flexible and adapt quickly due to our

highly detailed planning sessions. These sessions enable the students to feel like they're "going with the flow" meanwhile in reality, they're using instructional strategies to implement back-up programming that we previously created guided by "what if" forecasting. "What if" forecasting refers to the inclusive approach the program takes to some of our "participants" higher needs. For example, if one participant manages heightened sensory issues, yet really wants to participate in the drumming circle, we might ask ourselves when programming, "What if this participant becomes overwhelmed?" This question then leads us to debate to interrogate other potentialities like: Will they have positive coping strategies? Will a facilitator need to assist the individual? How can they show us they're becoming anxious? Can we provide noise cancelling headphones to increase inclusivity?

In summary, my student findings reveal the most significant insights as relating to students having their assumptions challenged by their direct contact experiences and students experiencing steep learning curves in relation to further understanding themselves and the youth that they work with as learners and cultural agents.

Teachers. I have found the notion of society operating in the black and white and youth at-risk operating in the grey to be a dominant recurring theme across my teacher findings, thus, I also identify it as a significant insight. I believe the teachers use the terms "black and white" and "grey" as a metaphor to describe how society operates and how social conditions function to reward and alienate those who behave a certain way. Specifically, societal institutions and how they function represent the "black and white"

while underserved youth and the way they interpret and navigate this world represent the grey. Unfortunately, there seems to be tension within the relationship which can be seen in quotes made by the teachers like: “Ya, things aren’t black and white and, for some reason, the world wants to work in black and white and you can’t have an alternative program like this and make it work if everything is black and white”.

I was also surprised that both teachers described the CHARM program’s success in terms of being able to meet the students in the “grey area”, that is being able to straddle the boundaries between “black and white” and meet them and their interests in the “in between”. The following excerpt where one of teachers captures this importance of operating in the “grey” while illuminating some of the destructive implications associated with being “grey” in a “black and white” world:

You have to be grey and, with your program, you have to be grey and the previous program, you had you have to be grey. You have to otherwise it won’t fly. So what you’ve done with it to this stage, incorporating the art pieces, like I said the bones, is getting that reluctant participant to feel the confidence to participate and try that risk taking. Because up until now, they probably never did, and some of the equipment, the accessibility is not really there in regular high schools... so what a gem of an opportunity for these kids, kids that people often don’t believe in, swept under the rug. They’re deemed, as you know, weights instead of something that’s going to be moving futuristically in a positive direction.

In the quote above, the teacher seems to recognize that the arts-based aspects of the CHARM program are perhaps bridging the boundaries between the black and white thus meeting them in the grey area in which they typically thrive. Therefore, it seems a rough description of the “grey” area may be offered as a place where youth are allowed, encouraged, and rewarded by being who they are. Moreover, when speaking about the CHARM program, I believe Teacher J corroborates my description of the grey area when she adds, “these kids are never the shiny marble in the bunches that are there, you know what I mean, they never are, and now they are”.

In summary, my most significant insight reasoned from my teacher findings group is the idea that “this world” (the dominant neurotypical world) operates in the “black and white” and functions to alienate those who operate in the “grey”. Moreover, I sense I have reasoned that the “grey area” can be accepted and established as a space in between the black and white that encourages individual identity.

Researcher. Across my researcher findings, I identify the notion of straddling (i.e. boundaries, identities) and intersectionality as the most dominant recurring overarching themes. Therefore, in this researcher insight summary, I first unpack the idea of intersectionality with its relevant insights followed by the idea of straddling and its relevant understandings.

When examining my researcher findings, I uncover that intersectionality is a central insight. In this context, the notion of intersectionality refers to the interconnection of my artist, researcher, teacher (Artographer), and student identities and how their sensibilities converge, confront, interrogate, overlap, complement, hinder, and trade-off with each other. Moreover, when reflecting upon my three years of experience

coordinating the CHARM program, I support the notion that my artographer and student identities have complex relationships and are constantly informing and adapting to each other in a process that is not linear and that requires significant energy and attention.

Additionally, as an expressive musician, I find that my artist identity is quite strong, I'm a bit stubborn, and often the root of my compromises. Thus, the instances of intersectionality that I share are purposefully related to the intersections of the artist.

In my experiences coordinating the CHARM program and working within the Artography framework, I find when my artist identity is inspired, my teacher and researcher identities exhibit more creativity and express and perform more efficiently. For example, when I sense I'm experiencing great difficulty converting my inner thoughts to written or spoken form, I will actively seek out an arts-based activity to explore. Moreover, if it is the same activity or performance I've witnessed several times, I am still able to find inspiration in the way the spectator's conversations resonate and emotional responses reverberate with my own experiences. Thus, this has led me to uncover and integrate myself in local pop-up art initiatives like the "Hard Way" by the Black Lantern Experience (BLX), attend the Avant Garde Canada conference and bpNichol symposium, and infuse the expressive arts into Brock University's Graduate Faculty via the special interest groups Research Is On Tap (RiOT) and Exercise is Medicine (EIM). I am very appreciative to have come to this understanding early and look forward to further unpacking how the researcher/teacher identities perhaps inspire the artist.

Another complex intersection relates to the way my artist and teacher sensibilities confront each other throughout CHARM programming. Specifically, I find my artist

identity is more empathetic towards emotional responses and feedback compared to my teacher identity that better identifies with physical feedback. For example, on one occasion, CHARM had just begun a beat-boxing workshop and we finished our warm-up. Following the warm-up was a “follow the leader” style activity where students and participants sat in a circle and one by one copied a noise made by the identified leader. Specifically, the task was to replicate a kick drum sound using your mouth which looks and sounds similar to the act of spitting a watermelon seed. The activity seemed to be unfolding naturally/expectedly until a student volunteer proclaimed “I can’t do it” and would not participate. At this point, my Teacher and Artist identities began confronting and interrogating each other in determining the most appropriate way to approach the situation. For example, my artist identity was informing me that the student was overwhelmed and should use their “Right to pass” (which allows them to skip their turn) so they could still observe others and learn in proximity. However, my teacher identity was reminding me that the student co-created the activity, simulated it the week before, and should, at least, show some physical effort in attempting the task given the values embedded in the CHARM program. Therefore, I was being confronted by my artist identity who wanted to take the time to manage an overwhelming emotional response while still being inclusionary. However, my teacher identity assumed the student’s anxiety was not debilitating and that he/she could still collect his/her composure in the moment to find some marginal degree of success in the task. After the program session and in debrief with my student volunteers, we determined that a blend of both approaches was the most appropriate way to manage the situation.

As I research new and creative arts-based methods and activities to engage my participants, I find I am forced to make certain compromises based upon my intersecting identities that tend to leave the needs of the artist unsatisfied. Specifically, I find that due to my roles and responsibilities as a teacher and researcher, my artist identity, that thrives in learning and creation, is suffering. If I had the choice, I would be a participant (active learner) in every workshop or activity that takes place within the CHARM program. Unfortunately, due to constraints relevant to equipment, supervision, and the needs of the participants, my participation as an active learner is rare. For example, this year we facilitated a graffiti-based workshop where the objective was to explore a new (for some) expressive art with the end goal of creating a “tag” which graffiti artists use as a visual representation of their signature. This was an activity that I was excited to explore, however, my responsibilities as a teacher and researcher came to the forefront. First, my teacher identity informed me that due to the unexpected increase of participants that day, if I were to participate, there would not be enough supplies for all participants to have an equal opportunity to explore the activity (same size canvas, same number of spray cans, same amount of time to create). Moreover, my teacher and researcher sensibilities reminded me that my participants managing heightened sensory perception may be overwhelmed by the smell of the non-toxic vegetable oil-based Hallowe’en hair spray that we use and may need someone to supervise them should they need to remove themselves from the space. Thus, I did not participant because my teacher and researcher sensibilities strongly reasoned that the needs of my students and participants outweighed those of my inner artist.

Finally, I uncover the notion of straddling boundaries as a dominant insight across my researcher findings. Specifically, I find the notion of straddling boundaries is significant because it highlights noteworthy challenges that often take place behind the scenes. Thus, I hope this insight can lead to a deeper understanding of the complexities that will confront and interrogate future CHARM practitioners. In the context of the CHARM program and, in its most basic sense, the notion of straddling boundaries refers to the way I, as a facilitator, researcher, and mentor have to manage a variety of relationships based in power that seem to unfold differently as the program develops. The most noteworthy relationships involve managing the boundaries between powers of an academic institution vs. my underserved youth participants, my artographer identities vs. my student identity and a world that operates in black and white vs. youth who operate in the grey.

As the CHARM program facilitator for the past three years, I can confirm that straddling the boundaries between the needs of the underserved youth who attend the CHARM program and the “wants” and needs of the institution are exhausting and stressful. For example, a “want” can be defined as an academic program not being able to use a space because the university academic staff may want to take an early lunch and play squash, whereas, a “need” is more related to safety and regulations. Unfortunately, the implications of negotiations that stem from straddling this boundary typically affect access and opportunity. I sense these challenges are also reflective of the notion that institutions are structured in black and white whereas my students function and thrive in the grey. For example, during the term we had reserved a squash court where we could play a non-traditional sport like walleyball. However, by the time we transitioned from

our main activity space, we had arrived five minutes past our booking. As a result, our walleyball net was taken down and our courts were occupied. This typically does not happen when a space is booked for academic purposes. As the program facilitator, I was now confronted with negotiating for the rights of the participants while trying to balance the regulations of the social structures that bound our operations. From one perspective, I could side with my participants and fight for their access by using my status as an instructor and program facilitator to obtain access to the space. From the other perspective, I could side with the powers of the institution and take away 45 minutes of continuous and strenuous physical activity based in a new and exciting cooperative game in order to create a teachable moment (or teach them a lesson!) about the importance of staying on schedule by connecting it to a real life consequence (not being able to play walleyball) associated with failing to transition on time. Like most instances, I sided with the needs of my participants before the presumed needs of the institution. Unfortunately, as the arbiter trying to straddle both sides, whichever side I choose will place strain on the relations of the other side.

Another example based in the notion of straddling sides relates to my experience managing the boundaries between my student identity and my artist, researcher, and teacher identities. Specifically, I find that my student-related needs tend to be overshadowed by the call to pursue my artographer-related needs and interests. As a result, I have purposefully directed more attention and focus to supporting my student needs. For example, as an artist and researcher, I receive many opportunities to create art and attend conferences, two of my greatest joys in life, at the present moment. I would attend every conference to which I was invited and would create an expressive arts piece

for every gallery or competition I attended. However, given the financial burden of graduate education and the time constraints associated with my teaching and research assistant contracts, I am forced to side with the boundaries of the student which I typically interpret as limiting the development of my other identities. Thus, I have found that during my summer academic terms when my student responsibilities are most manageable and my colleagues take vacations, I am using my time to attend academic conferences, collaborate and co-create with artists, and interact more with local activism initiatives.

At this point, I hope I have shared a thoughtful and insightful account of dominant insights I uncovered across my findings sections. My findings have provided me with a deeper understanding of the complexities that my CHARM participants, student volunteers, teachers, and myself as facilitator, engage with on a daily basis. Moreover, I hope these insights can assist future practitioners when facing similar challenges in their respective fields and programs.

Table 39 <i>Summary of insights from research findings</i>		
Insight Source	Central Insights	Pattern Themes Encapsulated by Insight
Participants	<ol style="list-style-type: none"> 1. Relaxing with Error 2. “Say/do” Discrepancy 3. Embedded Learning 	<ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> a. Acting & doing b. Speaking from 2nd/3rd person c. Being with people 2. <ol style="list-style-type: none"> a. Speaking from 2nd/3rd person b. Ineffability 3. <ol style="list-style-type: none"> a. Being with people b. Acting and doing c. Connecting charm to life d. Rehearsal / practice
Teachers	<ol style="list-style-type: none"> 1. Black & White World 2. Grey World 	<ol style="list-style-type: none"> 1 & 2. <ol style="list-style-type: none"> a. Interpretive & Direct b. Rehearsal / Practice
Students	<ol style="list-style-type: none"> 1. Having assumptions challenged 2. Learning a lot 	<ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> a. Connecting CHARM to life b. Being with people 2. <ol style="list-style-type: none"> a. Acting & doing b. Rehearsal / Practice
Researcher	<ol style="list-style-type: none"> 1. Intersectionality 2. Straddling 	<ol style="list-style-type: none"> 1. <ol style="list-style-type: none"> a. Acting / Doing 2. <ol style="list-style-type: none"> b. Being with people

In summary, I have presented manifest content analysis findings by participant, student, teacher, and field note data sets (see Table 39). The findings from this analyses exercise suggests the CHARM program experience is much more complex and rewarding

than simply engaging in physical activity. Rather, I sense the findings are beginning to illustrate positive consequences that relate to growth and develop of interpersonal life skills like being able to accurately express oneself through society's dominant forms of communication or being able to safely move with confidence as one navigates his/her daily activities. This is especially important for a marginalized group like at-risk youth who have traditionally been alienated from forms of expression the dominant social order. Therefore, the purpose of the following chapter will be to present latent content analysis findings generated by manifest content analysis and this project's guiding research questions while hoping to uncover intricate details revealing the synergies from the TPSR and Artography blend that may provide further insight into the positive growth and development experienced by participants.

Coda

In this brief section, I provide further insight into the processes of analysis deployed throughout this investigation. The purpose is to illuminate the intensive inductive and deductive reasoning processes that have guided my analysis but have remained less evident throughout my writing thus far.

In particular, I examine a particular unit of raw data by tracking its movement through layers of analysis. For example, I use the "charade" participant interview response as my data unit and then speak to how that piece of data moved through levels of analysis to eventually become part of my dominant insights and synergies like the "say/do" synergy.

As an open ended question from the *value and opinion* section of my participant interview guide, I asked the CHARM participants, “What was your favourite art based activity that you participated in throughout the entire program and why?” Participant responses included the activities of martial arts, creating physical Facebook pages, charades, beat-boxing, mask making, swimming, running on the track, fencing and sculpting with clay.

Specifically, one participant said “I think my favourite would have had to have been charades” (Rocky, p. 4 of interview). I Immediately sensed that this was an intriguing response because I was able to recall that this participant did not participate significantly throughout the improv/charade workshop.

The response became more significant when I examined my researcher field notes and Identified that it was physically noted in my retrospective field notes that this participant did not perform (a charade or vignette) in the improv-based workshop. Therefore, this highlighted that there was a discrepancy between data in my participant interview transcript and data in my field notes.

Furthermore, when conducting manifest analysis and coding for pattern, salience and revelatory phrasing, this discrepancy was further noted. For example, when I asked the participant what his favourite current arts-based activity was (before or beyond CHARM), the participant stated, “Acting I would like to, like doing, i like, i like to like doing acting” (p.4).

Apparently, this participant wants to like acting. However, he does not participate. At-risk youth literature indicates that these types of responses are not uncommon among youth who believe they have to tell adults what they want to hear. I believe however, that

what is likely happening is more akin to Hellison's level of responsibility insights where youth are in-between levels and don't know what to do with their in-between state. That is they know they do not want to continue to engage in behaviours that they now know are irresponsible to both themselves and others. However, they still have not developed the repertoire of next level respect and responsibility. Hence, they place themselves where they want to be.

This is also resonant with Freire's notions of cultural agency and its relationship to self-expression. This particular youth is moving towards new awareness of forms of expression that allow him to be more of who he is and wants to be. These two frameworks, i.e. TPSR and Freire, were brought to bear at the latent level of analysis and guided this insight of liminality (the state of being in-between phases of being) which made its way into the "say/do" discrepancy synergy.

In the space below, I have provided an ordered list of the process described above.

Interview response: "I love charades" (Raw Data: Rocky answered favourite activity)

* But, did not participate in Charades as noted in field notes (FN) => Discrepancy

=> Manifest Analysis: Pattern; salience; revelatory phrasing; Discrepancy noted.

=>Manifest Analysis X Questions: Discrepancies noted.

=> Therefore, there is discrepancy in what is said and what they do. q

=> Latent Analysis: ARY literature would suggest this is a tactical move but when giving further examination to the relevant ART, TPSR and Freirian literature,

Latent analysis:

ARY: Tactic (false presenting).

ART: Providing an expressive preference, but no action.

TPSR: Planning, intending, not performing.

Frerie: Superstitious thinking: undone by one's own indecision yet moving towards cultural agency by resolving the alienation from self-expression.

All this leads to show us there is a disconnect which then relates back to a say do discrepancy (final ingredient within the synergies). Thus the synergy between ARTography and TPSR allows us to see a discrepancy as an opportunity for self-expression, respect, responsibility and eventual cultural agency.

CHAPTER 5: DISCUSSION

In this chapter I will relate my findings to the current literature and my research questions. I follow with recommendations for future research and researcher comportment.

Overarching Findings

Latent Analysis of Findings & Summaries Guided by Research Questions. In this next section, I present the results of a latent analysis of my findings guided by the research questions and relevant literature. The first research question that guides the analysis focuses on examining what the synergies are between the lifeskills framework TPSR and Artography informed arts-based education and the second focuses on examining how these synergies are used effectively when teaching a blend of TPSR and arts-based approaches.

The latent analysis has revealed unique relationships between elements characteristic of the TPSR and Artography frameworks (see Table 40). These elements, which are often embedded within programming, exhibit unique relationships having synergistic effects. When two elements are blended, for example, the total effect would be greater than the sum of the individual elements. The following section will discuss the synergies between the two frameworks and how they appear to function as described

from the participant data analysis findings. The table below briefly highlights the elements that are acting in synergy:

Table 40 <i>Summary of TPSR & Artography synergies</i>	
<u>Synergistic elements in Artography</u>	<u>Synergistic elements in TPSR</u>
<ul style="list-style-type: none"> ● Acting (Conscious) ● Art expressive (Mind) ● Interpretive instruction ● Speak from metacognitive third person ● Reflective ● Being seen saying things 	<ul style="list-style-type: none"> ● Doing (Non-conscious) ● Body expressive (Physical) ● Direct instruction ● Speak from existential first person ● Responsive ● Being seen doing things

Summary of Synergies of the Artography & TPSR blend

Acting and doing synergy. The latent analysis reveals there is a strong relationship between acting elements embedded within Artography and doing elements inherent in the TPSR framework. While both elements represent a form of activity, they contrast in the way the activity is approached and carried out by the individual. For example, the participant data analysis findings suggests that the acting elements are more related to purposeful, intentional actions that are detail-oriented and then performed for others with a clear purpose or objective. Planning and performing a charade could be an example. In contrast, the doing element seems to represent the body being non-consciously guided

towards a desirable outcome by environmental stimuli and feedback where understanding and awareness unfold as the activity progresses.

Art expressive (mind) and body expressive (physical) synergy. The data analysis also suggests a strong synergistic relationship between the art expressive and body expressive elements embedded in the CHARM program. In the context of the program, art and body expression refers to methods of communication that do not typically rely on the main reading and writing modalities. Rather, body expressive elements refers to the way an individual uses his/her body as an extension of his/her conscious to communicate his/her thoughts and emotions while art expressive elements refers to the way in which the performing, literary, and visual arts act as a similar vessel.

Interpretive instruction and direct instruction synergy. Another synergy appears to stem from the interpretive and direct instructional approaches inherent in both the Artography and TPSR frameworks. The interpretive nature of Artography is revered as one of the framework's strengths and refers to the way in which those engaging in the process of artography are encouraged to reflect on the familiar and what they know from past experience to help inform the present. This appears beneficial when engaging in activity as it allows participants to work confidently and more comfortably which tends to alleviate anxiety and makes the task meaningful thus relevant to their lives. The sense of meaning is constructed and continuously enhanced as the activity unfolds and as others involved impose their perspectives. Similarly, the TPSR framework maintains a unique balance between its interpretive and direct programming elements. For example, while

the TPSR framework is constructed around embodying 5 levels of responsibility, the way those levels can be embedded into programming remains as flexible and imaginative as the creative limitations of the practitioner.

Metacognitive third person and existential first person synergy. Another unique synergy illuminated by the frameworks blend encompasses the notions of critical distance and being present in first person. The analysis suggests the Artography framework may allow the participants to essentially “hide” in third person when performing and being critically reflective of their experiences. As a result, their feedback is often articulated more accurately and presented from a perspective of authority. For example, if I were to ask a participant about their own specific experience in an activity like a drumming circle, a typical response might begin with “They really liked the activity but thought this would make it more interesting...” or “The group really struggled because they have a difficult time with concentration...”. In comparison, the TPSR framework seems to elicit a deeper understanding through the first person perspective where students are not as vulnerable to speak from empowering “I” statements. Essentially, this element is so engaging that the participants are unaware of how vulnerable in reality they really are.

Reflective and responsive synergy. Reflectiveness and responsiveness are characteristic of the Artography and TPSR frameworks that are working in synergy within the CHARM program. Specifically, individuals engaging in the process of artography, that is where one is inquiring into the world through the ongoing process of art making in any form, are in a constant state of reflection as the meaning behind their artistic expressions is as continuous and evolving as the world that bears witness to it. For

example, the meaning that an artist has expressed through his creation will quickly adapt and change over time as individual observers and the larger society witness and attempt to interpret their own experience of the art-work. In doing so, they impose their own perspective upon the initial art-work resulting in a new meaning that is harmonious with their personal paradigm. Therefore, as others continue to observe and discuss the meaning of an art-work, its significance enhances and unfolds as a response to each observer. Similarly, TPSR framework exhibits responsive and reflective qualities in the sense that activity programming is responsive to participant action and involvement while levels of responsibility that inform programming elicit more reflective opportunities of discourse.

Synergy in being seen saying things and being seen doing things. The participant data analysis findings also suggests there is synergy between the notion of being seen saying things that appears to be more characteristic of Artography, and being seen doing things that happens to be more characteristic of TPSR. Essentially, the notions of being seen saying and doing things work in synergy and appear to be associated with an overwhelmingly positive experience because the participants are able to perform in a safe, inclusive, and respectful environment where they have the opportunity to express themselves with dignity through their preferred expressive modalities while having a platform to communicate with an audience of similar aged peers. This is rare and significant for the at-risk youth population because most environments within the general public or community lack the understanding to provide accessible outlets for at-risk youth to express themselves positively and typically resulting in further alienation and detachment from society and their peers.

Summary of Effectiveness of TPSR and Artography blend

This part of my latent analysis examines my second research question guiding this investigation. Specifically, my question seeks to describe and examine how are the TPSR and Artography synergies used effectively within the context of the CHARM program. In this sense, effectiveness examines how the dominant insights from the analysis of my four data sets lead the blend to be effective in the context of the CHARM program. Thus, I speak to the blend effectiveness by first organizing my iterative and recursive insights according to data source, and then speak to how each one functions to make the TPSR and Artography blend effective.

Teachers. Based upon my manifest summary analysis findings, the dominant recurring overarching insight from my teacher data set is based in the notion of “black and white, and grey”. To reiterate, this notion refers to the way society operates in the *black and white* while the underserved youth operative and thrive in the *grey*. Moreover, I have identified from my findings that the underserved youth participants in the CHARM program thrive in this grey area and it is here where educators are going to meet them in their interests and needs and engage the reluctant participants. Ultimately, by becoming more aware of the learning context in which these students thrive, CHARM facilitators can better inform their instructional strategies, authentic adaptive programming, genuine approaches to rapport building, and critical thinking deeply relevant to “what if” forecasting.

Participant. In my participant manifest summary analysis findings, I identified *embedded learning*, *relaxing with error* and the *say/do discrepancy* as dominant recurring overarching insights.

Embedded learning is a central insight that dominates throughout my participant manifest summary analysis findings. In the context of this investigation, it refers to the act of individuals engaging in a process of learning without being fully cognisant of deeper learning taking place.

Embedded learning is highly characteristic of the TPSR framework with an abundance of TPSR literature arguing embedded learning is a key component in successful TPSR application. Specifically, the literature summarizes when practitioners and educators effectively and creatively adapt and embed opportunities for deeper learning within a lesson, they can better engage typical and reluctant learners in non-preferred activities or topics of interest. This is significant because it means that by first engaging youth through their interests (that typically reside in the grey zone) or preferred activities (like sport), we can, then, authentically engage them in other meaningful learning opportunities that are typically considered non-preferred activities like reflecting on the effort of their performance, or unpacking the notion of self-respect. Therefore, in the context of the CHARM program where all participants tend to be reluctant learners, I would argue *embedded learning* is one of the most important themes underlying how the TPSR and Artography blend can be effective in the CHARM program.

Relaxing with error is another dominant overarching theme reflected in my manifest summary analysis findings. The notion of *relaxing with error* is highly resonant with the way the Artography framework values non-traditional expressive forms of inquiry and privileges knowledge generated from human experience. In the context of the CHARM program, *relaxing with error* refers to participants being able to engage in activity without being overwhelmed at the first sign or error. This is significant because my participants' initial responses to being overwhelmed typically manifested as destructive behaviors that functioned to disengage and remove them from the setting. Therefore, if the CHARM program intends to effectively continue implementing non-traditional programming (where everyone has an equal opportunity to fail at required task), participants will need to become comfortable with confronting and making errors.

The last dominant overarching recurring theme represents the participants' alienation from their own expressive embodiment. This means that they are frequently rendered incapable of finding the appropriate language or form of expression to accurately represent their inner thoughts and emotions. Therefore, I titled this pattern as the *say/do discrepancy* in reference to the instances where participants will say one thing yet display contradictory actions. For example, this might look like participants proclaiming (almost in unison) how much they "hate" an activity however, within minutes they're moving, laughing, sweating, sharing, and intensely engaged in the activity. Thus, for educators not familiar with underserved/youth at-risk literature, this experience/behaviour may be confusing and unexpected while potentially leading to

further miscommunication. Therefore, for the TPSR/Artography blend to be effective, practitioners and educators need to be aware of the *say/do discrepancy* and should attempt to leverage it as marker to track basic expressive embodiment.

Students. My student data set analysis suggests that CHARM student volunteers are *learning more than they realize* from their experience in the program. Specifically, their understanding of complex relationships surrounding the underserved youth population has become more critical and their ability to identify, adapt, and implement the most appropriate teaching and learning strategies continues to improve. Thus, I speculate CHARM students are becoming teachers. This is significant and helpful because in a highly modified adaptive physical activity program like CHARM where many unexpected events/changes can unfold, programming effectiveness is based in the teacher's and practitioner's ability to flexibly adapt and modify programming on the fly to meet the actively unfolding needs of the learners.

Therefore, student facilitators are also identifying that planning is helpful. I speculate that in their ongoing experiences managing population contingencies (of the vulnerable youth that attend CHARM) and exploring the reflective and responsive nature of the CHARM program, students are recognizing and unpacking/reflecting on the value of planning and forecasting potential "what if" situations. A "what if" situation, for example, can range from "what if no student facilitators show up" to "what if a fire-alarm is pulled".

My findings also suggest students are being unhinged from their traditional assumptions and beliefs they hold about at-risk youth and educational approaches to teaching and learning.

Particularly, students continuously described *having their assumptions challenged* that then initiates an authentic transformative educational experience. This transformative process is very significant because it challenges traditional assumptions like teacher-centred learning, standardized testing, or ableist culture and ultimately leads to deeper understanding. Therefore, for the TPSR and Artography blend to be effective, I speculate that students need to have their assumptions challenged in order to step outside of the dominant neuro-typical black and white world in order to meet and better understand their underserved youth learners in their marginalized grey world.

Researcher. My two dominant recurring researcher insights are found in the notion of *straddling boundaries* and *intersectionality*. Both provide deeper understanding into the complex relationships that manifest in response to my overlapping and intersecting identities as an artist, researcher, and teacher. Specifically, the notion of *straddling boundaries* focuses on myself as the CHARM coordinator and my relationships with those to and from whom we give and receive support such as our institution (where CHARM is housed), community artists, and students. Moreover, the notion examines the complexities and challenges associated with running the CHARM program, and provides insight into overcoming major inevitable hurdles. Therefore, if

future practitioners intend to effectively blend TPSR and Artography, they must be aware and understand the boundaries they're straddling.

Similarly, *intersectionality* examines relationships but focuses more on the relationships between my interconnected artist, researcher, and teacher identities. Specifically, it examines how the identities function to confront, interrogate, and overlap with each other to better inform in the present moment. As the program coordinator, I find understanding the strengths and weaknesses of the identities to be paramount in identifying how to manage many of the unpredictable and unexpected nuances of the CHARM program. Therefore, I strongly believe, if future practitioners want to effectively blend the TPSR and Artography frameworks, they should be well informed about how their inner identities are informing their decisions.

TPSR

Synergy 1: Acting & Doing. The synergistic acting and doing elements characteristic of the CHARM program are very effective in enabling CHARM students to covertly embed TPSR-based programming within a variety meaningful body and art expressive physical activities. This is helpful for our participants who are all reluctant learners and whose anxieties often manifest as a “too cool” for school attitude that functions to disengage and distract others.

Synergy 2: Art Expressive & Body Expressive. The art and body expressive elements of the CHARM program provide endless opportunities to problematize our “participants” issues and challenges with expressive embodiment. The TPSR framework

“compliments” this process in providing a variety of strategies that are useful in unpacking and interrogating the powers of their oppressive conditions and addressing how participants want to confront (respond) to their individual challenges.

Synergy 3: Interpretive & Direct Instruction. The direct and interpretive instructional synergy gives the CHARM program more flexibility to engage with the TPSR framework and leads to programming that is more reflective and respectful of the “participants” needs while honouring their abilities. In conjunction with the TPSR framework, the synergies provided structured activities that give the participants choices without stifling or limiting their creativity.

Synergy 4: Metacognitive 3rd person & Existential first person. The metacognitive second/third person & Existential first person synergy manifests in the reflective elements of TPSR-based programming. I argue it functions as a mechanism to combat vulnerability and anxiety. Specifically, the language that is deployed in reflection serves either to distance themselves from taking ownership of their actions (accountability) or craft an empowering reflection.

Synergy 5: Reflective and responsive synergy. The reflective and responsive elements that contribute to this synergy work with the TPSR framework to create relevant and engaging programming that is reflective of and responsive to the ever changing needs and predicaments of the underserved youth participants who attend the CHARM program. In conjunction with the TPSR framework, this synergy is very valuable in engaging our reluctant participants.

Synergy 6: Being seen saying things & being seen doing things. The synergy of being seen saying things and being seen doing things is very significant as it leads us

to explore how to create meaningful opportunities to engage with the TPSR framework with non-traditional expressive modalities. Moreover, we identify that it encourages programming to take place in a variety of private and public spaces around campus that I would argue provides a valuable opportunity for participants to address their vulnerabilities and practice their abilities in an inclusive, safe, and supportive environment before performing with the weight of their oppressive conditions/predicaments/reality.

Synergy Summary of TPSR Effectiveness. When I examine the six dominant synergies in relation to the TPSR framework, I recognize they have a supportive relationship where the synergies are interacting with elements of TPSR to maximize its strengths and potential application. Specifically, the synergies appear to maximize flexibility in how participants, students, and facilitators engage with the TPSR framework. As identified by Danish and Nellen (1997); Goudas, et al., (2006); Hammond-Diedrich and Walsh, (2006), this is significant and helpful for the support it can provide to facilitators and participants. Specifically, it can enable facilitators to create and provide more meaningful opportunities for physical activity in a non-competitive and inclusive environment where participants have more equitable opportunities to thrive. Moreover, it can assist facilitators to accommodate population contingencies associated with their participants. As Buckle and Walsh, (2013) and Hellison and Walsh, (2003) have discovered, these approaches for engaging with TPSR are supportive in encouraging building relationships based in trust while promoting personal choice and decision making in a way that is authentic to whomever the intended participants.

At-risk youth

Synergy 1: Acting & Doing. The abundance of acting and doing elements lead this synergy to be one of the most beneficial in engaging the program's reluctant participants. This synergy enables the program to seamlessly embed curricular programming in a wide range of activity that can range from "snack" to a "flash-mob". Thus, in the context of the CHARM program, this synergy has greatly helped in facilitating learning without participants being fully aware of the deeper learning taking place.

Synergy 2: Art Expressive & Body Expressive. Art and body expressive synergy is invaluable in encouraging the development of our "participants" physical and expressive embodiment. Opportunities to explore a wide range of non-traditional body and art expressive activity helps CHARM practitioners maintain engagement, manage anxieties, and promote creativity. Moreover, I find it helpful that participants who thrive and are more dominant in the art expressive elements, for example, can use the relevant skills and knowledge to promote/encourage/thrive in the body expressive elements and vice versa.

Synergy 3: Interpretive & Direct Instruction. In relation to the underserved youth participants within the context of the CHARM program, the direct and interpretive instructional synergy enables us to embed "choice" and the freedom to explore curiosities. It enables us to build programming that better serves the needs of the participants rather than the presumed needs that we, as practitioners, are suspect to identify. Essentially, diverse instructional techniques lead us to engaging the diverse and preferred learning styles of our participants.

Synergy 4: Metacognitive 3rd person & Existential 1st person. This synergy has been very helpful in encouraging reflective feedback among CHARM participants. Specifically, it is effective in eliciting deeply reflective moments where participants use certain language to deflect vulnerabilities of which they may or may not be aware. Moreover, this synergy also helps CHARM practitioners identify what participants perceive their vulnerabilities to be.

Synergy 5: Reflective and responsive synergy. This synergy supports CHARM practitioners in creating programming that is reflective of the “participants” realities while being responsive to their diverse and ever-changing needs. Therefore, CHARM practitioners are empowered to create authentic, meaningful, and dignified programming where students thrive because they already have the tools and knowledge to find success. In the summary, this synergy has been helpful for problematizing the root sources of our “participants” oppressive conditions and has encouraged the process of learning, unlearning, and relearning.

Synergy 6: Being seen saying things & being seen doing things. This synergy relates to encouraging and promoting opportunities to be heard and be seen in relation to others. This is very important for the youth attending the program because in the context of CHARM these opportunities are housed in safe, inclusive, and supportive environments that create/lead to having a space to practice and explore various skills before transferring and applying to the real-world.

Synergy Summary of At-risk Youth Effectiveness. To summarize the findings of this investigation, the six synergies appear to serve as learning tools that support participants and facilitators in their ongoing process of inquiry. I speculate these

synergies empower facilitators and participants to seek out the best way for programming to resonate with them. Specifically, I sense it gives learners the opportunity to make programming meet them in the “grey area” where they make most sense of the world, where their interests and learning styles reside, and where they thrive (Martinek & Shilling, 2003; Shields & Bredemeier, 2001). This is valuable as it can encourage youth to identify their own learning and social challenges (Shor, 1987) while providing the opportunity for practice before transferring that knowledge to the real world.

Freire

Synergy 1: Acting & Doing. This synergy enables the CHARM program to covertly identify and address the needs of program participants without bringing attention to the process. Specifically, the synergy creates an abundance of opportunity to problematize “participants” social and cultural predicaments (challenges and oppressive forces). Moreover, this process enables participants to address their forces of oppression through learning, unlearning, and relearning.

Synergy 2: Art Expressive & Body Expressive. This synergy is very effective in promoting critical thinking and critical comprehension through expressive and physical embodiment. By exploring diverse expressive body and arts- based activities, students are identifying expressive forms of inquiry that enable them to read beyond the text to find meaning. This is very valuable because it honours the identities of the underserved youth CHARM participants while privileging non-traditional ways of knowing.

Synergy 3: Interpretive & Direct Instruction. This synergy is reflective of the nature vs. culture notion that reflects how individuals can think critically for the purpose of recognizing their cultural agency. For example, direct instruction elements would

reflect conditions that are pre-determined, pre-established, serve the needs of unknown (magical) others, and are not susceptible to human influence, whereas, interpretive qualities reflect human/cultural construction, serve the needs of the individual, and can be subject to human influence and change.

Synergy 4: Metacognitive 3rd person & Existential first person. This synergy resonates with Freire's critical pedagogy that I unpacked in Chapter 2 of this document. Specifically, the elements serve as markers to help CHARM practitioners identify how participants perceive relationships based upon the type of beliefs they hold. For example, metacognitive 3rd person language often suggests that there are thoughts, beliefs, or relationship held near the naive or superstitious end of the spectrum, whereas language that is coming from an existential 1st person view reflects towards the critical end of the spectrum.

Synergy 5: Reflective and responsive synergy. This synergy enables us to create a student-centred learning environment that does not presume the needs of the participant. Rather, this synergy (and its elements) enables us to collaborate with our participants and incorporate their knowledge and feedback into programming. Moreover, it supports facilitators and participants in identifying and problematizing learning and social challenges, often at the root of their oppressive conditions. This also makes programming relevant to their needs and, thus, much more engaging than typical curriculum.

Synergy 6: Being seen saying things & being seen doing things. This synergy encourages expressive and physical embodiment by maximizing opportunities to practice taking compacted inner thoughts and moving it to maximal outer speak. Thus, it

facilitates thinking critically by exploring one's own physical and expressive embodiment in relation to space, time, and people.

Synergy Summary of Freire Effectiveness. When examined in conjunction with Freirian associations, the six synergies suggest Freirian notions are supportive in creating meaningful programming that is genuine to the realities and predicaments CHARM participants navigate while remaining respectful and authentic to their identities (Finlay & Faith, 1987). I speculate it is creating the type of environment that is supporting students in identifying and addressing their own learning challenges and forms of alienation (Zimmet, 1987). Moreover, this is increasingly significant as the process supports and develops critical reading (Zimmet) and thus supports participants in recognizing their cultural agency (Freire, 1968).

Artography

Synergy 1: Acting & Doing. As the CHARM program co-ordinator, I must admit that I maintained many reservations about incorporating an abundance of performance-based programming for youth managing severe performance anxiety. However, as the program unfolded week after week, my students and I began recognizing immense value and potential applications for the Artographic process. Specifically, I identified that the framework encourages inquiry and expression through various expressive modalities, honours whatever abilities the youth participants bring to the program, and is very effective in collaborative programming sessions where I and CHARM student volunteers create a variety of activities where everyone fails and, ironically, thrive by struggling together. Collectively, these qualities support the participants to thrive in the acting and doing synergy.

Synergy 2: Art Expressive & Body Expressive. The Artography framework enables participants to thrive in the art and body expressive elements of the CHARM program. Specifically, the framework fosters an inclusive and supportive student-centred learning environment that encourages exploration, creativity, and making mistakes. Moreover, while youth participants explore their expressive embodiment, CHARM facilitators (undergraduates, graduates, community artists, and alumni) have the opportunity to observe the disconnect of expressive embodiment, identify movement baselines, identify preferred forms of expression, or provide meaningful feedback, if necessary.

Synergy 3: Interpretive & Direct Instruction. In relation to the Artography framework, the interpretive and direct instruction synergy enables the program to create spectacular artifacts that more accurately reflect the predicaments and serve the needs of CHARM participants. By having a strong blend of both interpretive and direct instruction, it seems that the CHARM program allows instructors and student volunteers to better manage their anxieties surrounding incompleteness (unfinishedness) and, thus, can focus more on encouraging creativity. For example, an expressive activity in the CHARM program may ask participants to create something based upon their personal interpretation while using any prior knowledge or experience. Even though there is no right or wrong way to approach this activity or a competitive objective, participants can still obsess over not knowing what their final creation or outcome might look like. This degree of obsession can easily lead participants to become overwhelmed by the thought of not being able to finish/complete the task or define its endpoint which can then be associated with a variety of feelings that can elicit destructive behaviour.

Synergy 4: Being seen saying things & being seen doing things. When taken to a pedagogic application, the values inherent in Artography foster a learning environment that values non-traditional ways of knowing (through expressive modalities) and life experience and skills of the learner. Unfolding in the process is an inclusive and safe environment that promotes learning by encouraging students/learners to explore their curiosities, make mistakes, and be messy. Rather than becoming overwhelmed by fear and anxiety at the first sign of error, this environment supports student empowerment by encouraging students to explore through their own trial and error and inquire/move beyond their comfort zone.

Synergy 5: Metacognitive 3rd person & Existential 1st person. In relation with Artography and in the context of the CHARM program, this synergy serves many purposes and ultimately supports participants and CHARM facilitators as they engage/navigate artography and its various forms of non-traditional inquiry. To reiterate, this synergy refers to specific language participants deploy as a learning strategy to shield their vulnerabilities. By using specific language, I speculate participants deflect a sense of personal accountability and can speak and reflect more accurately about their experiences without the fear or anxiety brought on by thoughts of formal assessment and its potential to lead to personal ridicule and embarrassment. Moreover, CHARM facilitators (now encompassing undergraduate & graduate students, community artists, and alumni) and I recognize that after time, and I speculate, as participants become more trusting of the culture of the CHARM program, participants shift from the metacognitive 3rd person language that distances themselves from their actions to empowering “I” statements that reflect a sense of personal and social responsibility.

Synergy 6: Reflective & Responsive. In the context of the Artographic process that refers to inquiring into the world through the continuous process of art making in any form, this synergy enables art making to be relevant, meaningful and engaging for participants because it is reflective and responsive to their needs and changing culture. Moreover, the findings suggest this has supported the CHARM program in “hooking in” our male youth (who often carry a too cool for school attitude) to the expressive-arts elements and keeping typically reluctant learners engaged and exploring.

Synergy Summary of Artography Effectiveness. When I examine the six synergies in conjunction with the Artography paradigm, my findings suggest that students are thriving from the way Artography values life skills and life experience as described by Sinner et. al. (2006). In the context of the CHARM program, this creates an environment where participants’ skills and experience of life are meaningful and can be used to achieve success. Moreover, the results of the study suggest that participants are drawn to the Artographic approach by the way, as described by Irwin and Springgay (2008) and Pinar (2004), Artography encourages students to leverage their strengths in order to address their weaknesses and less developed skills. This approach supports students and encourages them to explore their curiosities, make mistakes, and get messy as they create vibrant artifacts and spectacular performances. Furthermore, the results of the study also suggest the six synergies interact with the values inherent in Artography to enhance the reflective and responsive nature of the program which ultimately leads to more relevant, meaningful and engaging programming, that can be rendered through the arts (Irwin & deCosson, 2004), to better serve the needs and changing culture of CHARM participants.

Blend Effectiveness

The second purpose of this investigation is to examine blend effectiveness. Based in my review of literature and research findings, I use the headings TPSR, Artography, Freirian associations, and at-risk youth to discuss blend effectiveness in the context of the CHARM program.

At-risk youth. The underserved and, thus, at-risk youth participants who attend the CHARM program are functionally illiterate and innumerate, and, as a result, are alienated from their own forms of expression (Finlay & Faith, 1987). When these forms of expression happen to be the dominant expressive forms in our neurotypical society, they also become alienated from social, cultural, and political relationships (Zimmet, 1987). Consequently, their issues with literacy are at the root of most of their learning and cultural challenges. Therefore, if educators want to engage similar marginalized youth, it would be more fruitful to address their challenges with some form of literacy first (Finlay & Faith; Zimmet). However, how can educators empower their students to address these challenges without leading them to become overwhelmed by the very same dominant expressive modalities (reading or writing) at the root of their alienation? While TPSR practitioners (like myself) could argue that TPSR's strong humanistic underpinnings coupled with an expert TPSR practitioner may be able to address such issues, there is no evidence or literature presently associated with the "at-risk youth" discourse to support such a claim. Therefore, I've identified that there is a clear need for at-risk youth researchers and practitioners to seek out additional guiding frameworks to blend with TPSR for the purpose of enhancing its effectiveness in engaging with and addressing the needs of marginalized groups. Given the focus on sport for development,

rehabilitative and interventionist-oriented research on at-risk youth, my findings have little resonance with these paradigms. Perhaps the sport for development has potential given its physical foundations.

Artography. Artography has been identified as a form of living inquiry (Irwin, 2004) within arts-based research which seeks to “understand and examine experience by both researchers and the people that they involve in their studies” (McNiff, 1999, p. 29). Arts-based research in the educational context offers “literary, visual and performing art” opportunities to stretch a researcher’s approach to “collect, analyze and represent data in ways that paint a full picture of heterogenous movement to improve education (Cahnmann-Taylor, 2008, p. 4.). This is significant because when pre-service student TPSR practitioners transfer these values in the CHARM program, they maintain immense potential to “forge coalitions across differences and to seek and build synergies” (Leavy, 2012, p. 3) while merging “knowing, doing, and making” (Irwin & Springgay, 2008; Pinar, 2004, p. 9). When taken to a pedagogic application, this is especially valuable for youth alienated from their own forms of expression because Artography privileges non-traditional forms of inquiry and expression enabling learners to leverage their strengths to address their learning challenges, expressive alienation, and less developed skills in a way that aligns with their reasoning and honours how they makes sense of their world (Sinner et. al., 2006). Therefore, the findings suggest that Artography may be the key to supporting individuals in addressing and developing their expressive embodiment. Furthermore, my findings also suggest that Artography’s inherent qualities serve to authentically and genuinely engage reluctant youth participants. I believe this is supported by Artography’s inherent and refreshing quality to focus on one’s changing

and evolving circumstances rather than being concerned with the acquisition of information (knowledge deposition) (Leavy, 2012). I would argue that youth are attracted to Artography for its ability to “co-create; to imagine what is possible; to carve out new spaces for connections-spaces in between spaces (p. 3)”, which sounds similar to what I previously identified as meeting them in the grey area. Overall, the findings suggest that the way Artography disrupts traditional educational approaches to reposition learning to be understood as “participation in the world, a co-evolution of knower and known that transforms both” (Davis et al.,(2000) p. 64). This is also quite resonant with a Freirian approach to tackling alienation and oppression.

TPSR. In the body and art expressive adapted physical activity program, CHARM, blending TPSR strengthens program facilitation by better informing how we engage in planning, embodied expressiveness, and how we manage intersectionality, straddling, and grey areas.

Planning is Helpful. Planning is helpful is a recursive theme throughout this investigation and relates to insight gained from many challenges student facilitators experience and confront as the program unfolds. When first joining the CHARM program, I typically noticed that student facilitators had minimal teaching experience or had some experience but with highly self-motivated, physically literate, high functioning youth. Thus, given their experience and anxieties about their experience, planning becomes useful in ensuring programming designed by student facilitators is using the most helpful elements of TPSR in authentically and respectfully addressing the learning, social, and cultural challenges of program participants. Moreover, the TPSR model itself serves as a valuable lesson planning guide while incorporating specific daily formats and

instructional strategies (Hellison, 2011) that I find have been helpful in encouraging engagement with the lower levels of the framework. However, like Oslin, Collier, and Mitchell (2001) & Walsh (2008), the findings of this study suggest that students are having difficulty creatively engaging in and adapting the higher levels of the model and my experience would support Walsh's notion that "pre-service teachers seem to lack understanding of the more advanced stages of the model, when students need to be given independence and leadership opportunities and need to be able to voice their opinions and give constructive feedback on a teacher's lesson" (p. 40). However, the findings suggest that by blending in Artography, students are more competent to engage in the higher levels of the TPSR framework. Therefore, I would argue planning will continue to be helpful in ensuring students maximize the strengths of TPSR and encourage other practitioners to examine expressive frameworks that can build the confidence to engage in the upper levels. Further, the planning tools associated with TPSR also provide the students with concrete guides for their own fledging planning, which tends to be too unstructured given their population. Again, this is mostly due to their experience with highly motivated physically literate students previous to their CHARM experience.

Straddling. Buckle and Walsh performed a recent study examining TPSR in a gang-affiliated youth context. In their noble investigation, they highlighted facilitation challenges that are highly resonant with the CHARM program. One of the challenges faced relates to programming advancing through TPSR responsibility levels. Specifically they identified that certain learning issues need to be addressed so that any learning challenges can be minimized in order to support students engaging in, and welcoming, the more advanced TPSR levels. For example, establishing trust and fostering

relationships is described as the root of the gang-affiliated youth's learning challenges. Buckle and Walsh identified that before moving into the deeper levels of responsibility in TPSR they would have to first address their student's reluctant engagement by fostering trust and building trusting relationships. However, there is no detailed manual or literature to guide practitioners on how to best go about this process. For example, Buckle and Walsh (2013) identified the need to first build trust and relationships before they can move their learners through more advanced TPSR levels. Since there is no guide to inform this process, this leaves practitioners to confront questions like who determines when a threshold is met to move to the next levels, or whether all students have to meet the threshold before moving on, or whether it is the student or teacher who decides if enough trust and relations have been built? The literature suggests novice and expert practitioners experience these challenges (Camire and Trudel, 2010; Walsh, 2008; Wright and Burton, 2008; Oslin, et.al., 2001) and I speculate it is, in part, due to the complexities and effort required to straddle the political, cultural, institutional, and social boundaries of power that converge to influence our decisions. Like the gang-affiliated youth in Walsh's 2008 study, the CHARM participants both bear and bare the effects of their oppressive conditions daily and the more complex and intertwined the forces become, the more attention practitioners will need to direct towards respectfully straddling boundaries. Therefore, based upon the findings of the present study, it seems that practitioners can enhance the effectiveness of their TPSR programming by being aware of the boundaries and powers they will have to straddle.

Grey Area. The TPSR framework was originally intended to serve the needs of inner-city Chicago youth (Hellison, 2011). Since then, it has been adapted and

implemented with a variety of marginalized populations managing a range of oppressive cultural conditions that are typically at the root of their learning and social challenges (Fortnum, 2013; Shields & Bredemeier, 2001; Wright et al., 2004). TPSR practitioners are typically “outsiders” to the predicaments and realities of their learners and, thus, bring a set of presumptions about teaching and learning that can be unproductive. These presumptions are developed and taken from the “black and white” world that is literal and fails to account for human complexities and individuality. This creates a series of challenges that have been continuously identified by many practitioners (Buckle & Walsh, 2013; Hellison, 2002; Wright & Burton, 2008) including those in the CHARM program. Unfortunately, the relevant literatures presents no overarching solutions to address the difficulty TPSR practitioners are having in identifying and understanding the messy “grey” area where their learners operate and thrive. For Buckle & Walsh (2013), one strategy they found helpful was to purposefully take on humanistic presumptions like bringing with them “a level of positive regard for the kids as human beings that was unconditional” (p. 58). This proved helpful in their circumstance, however, I would argue it serves the instructor's needs more than the “students” as it doesn’t address or uncover the root of their behaviour which the instructors perceive as reluctant, difficult, and challenging. Moreover, I speculate if they had the opportunity to unpack the “grey area” in which their learners (gang-affiliated youth) operate, their unconditional positive regard would already be embedded in the program. In summary, I sense TPSR practitioners and their learners will find benefit from the practice of identifying, addressing, understanding, and engaging in the messy and intertwined complexities surrounding the grey area. I want to culminate with an insightful quote from the Buckle

and Walsh investigation that I believe conveys the need behind practitioners to step outside of their comfort zones (black and white) and into the “grey” area. “What makes you think a gang member would want to learn any of that stuff? Some do not, but in actuality, many silently do” (p. 54).

Intersectionality. In a response from a high school student involved in a TPSR-based program and research investigation, Wright and Burton (2008) noted: “You have to be a good leader sometimes, because you won’t always be a student,” (p.148). This reflects the aspect of intersectionality and conveys that the notion is not just applicable to TPSR practitioners (like I predominantly identified in my study), but can be relevant for students engaging in the upper levels of the TPSR framework. Throughout the relevant literature, TPSR researchers and practitioners describe facing challenges related to diverse involvement capacities that take place within TPSR-based programs (Camire & Trudel, 2010; Martinek, et.al., 2006; Wright & Burton, 2008). Generally, involvement capacities seem to include researchers, program coordinators, program facilitators, and program participants. Moreover, there can be a variety of roles within those capacities. For example, TPSR-based programming from Wright & Burton’s study directed students to begin leading exercises for their peers after their fifth class. They identified this was difficult and also created many challenges for their students who were taking on the responsibilities of an instructor but with minimal instructing experience. For example, the students in the instructor roles did not have the strategies to manage reluctant learners or positively manage their peers laughing at them throughout the process. Wright & Burton address this by providing coaching opportunities to enable their students to manage the new role in a positive way. While this seems like an appropriate solution, I wonder if the

situation could have been avoided altogether. Specifically, my findings suggest that if practitioners and participants were more aware of the intersectionality of their converging and diverging identities, there might be greater potential to prevent, address, and manage potentially destructive situations and circumstances before they occur.

Expressive Embodiment. The main current running through TPSR programming aims to help youth become “healthy, happy, and competent adolescents on their way to productive and satisfying adulthoods” (Roth & Brooks-Gunn, 2003, p. 95), however, what happens if your learners have accepted their oppressive realities as fact, already established, pre-determined (Finlay & Faith, 1978; Zimmet, 1987) and thus no expert TPSR practitioner could argue otherwise. This outlook where youth perceive and, thus, presume their oppressive conditions to be inevitable, is characteristic of the participants in the CHARM program and I also speculate at the root of many challenges TPSR practitioners and their learners are bravely and boldly managing. I’m proposing these challenges arise from what I identify as TPSR’s inherent pursuit to produce adults for the purpose of contributing to society (Pittman, Irby, & Ferber, 2000; Roth & Brooks-Gunn, 2003) while perhaps not overtly addressing issues of alienation from one’s expressive embodiment. This is significant because expressive embodiment enables people to read and think more critically. It provides individuals with the necessary problem solving skills to move beyond the process of literal reading-- that is to move beyond the text to examine relationships of political, economic, and cultural influence (Zimmet, 1987). The most significant part of this process is that expressive embodiment enables individuals to distinguish between forces that are culturally constructed and naturally fixed (Finlay & Faith, 1987). Like Finlay & Faith, and Zimmet have shown in

their classrooms, youth can leverage their expressive embodiment to address their struggles with literacy. Specifically, they argue this can be achieved by identifying that the challenges and struggles of their predicament are culturally constructed by humans and, thus, not defined and subject to disruption and change by human influence. Finally, I speculate if TPSR practitioners made a significant effort to examine expressive embodiment, they may be able to move to more imaginative ways to address their biggest challenges with reluctant learners and how to facilitate engaging in the upper levels of the responsibility framework more effectively. It might also be the case that expressive embodiment can also influence the bottom levels of the TPSR framework in ways that are more nuanced and embedded. Finally, as there is no available TPSR literature that references or examines expressive embodiment, it is a fruitful avenue for future research.

Freirian Associations. The lived realities of CHARM participants are reflective of what Freire describes as naive and superstitious consciousness (1968) towards culture (the product of human action) and nature within society. Forming the basis of these attitudes are the questions "How well do people recognize how human action and language create their world? Do they distinguish between what is natural and what is cultural?" (Zimmet, 1987, p. 136). Unfortunately, due to their challenges with literacy, youth in the CHARM program do not have explicit opportunities to think critically (Freire, 1968) in order to make such distinctions. This is problematic because without having the skills to identify what is culturally constructed, youth cannot identify what is susceptible to disruption and change by human influence, such as their challenges with poverty or literacy. As a result, youth seldom question the forces of their oppression.... they only wonder (Zimmet, 1987, p. 123) and simply accept their predicaments as fixed.

Therefore, if cultural agency refers to the recognition of the influence an individual maintains in affecting his destiny, then these youth maintain very little. Thus, it seems that TPSR practitioners need to examine this notion of youth and a presumed inevitability towards their social, cultural, and political challenges. Therefore, I propose, with support of my findings, that TPSR practitioners might benefit from revisiting their Freirian roots and incorporate Freirian associations to empower their students to confront and interrogate their naïve and superstitious beliefs towards their oppressive conditions. Perhaps then, practitioners can also think more critically about how to construct, inform, adapt, and interact with culture to engage in all the levels of TPSR.

Recommendations

Future Research. When I examine my review of literature in conjunction with my research findings, I identify several gaps in the relevant literature that ultimately suggests the need for future research. In my examination of available arts-based education, TPSR and “at-risk” youth literature, I’ve identified several areas that would benefit from further investigation.

When beginning this research investigation, one of the first challenges I faced was feeling unsatisfied by the depth of available and scholarly published literature examining at-risk and underserved youth populations. Like their social status/power in society, I quickly identified the attention directed toward researching and understanding the complex realities of at-risk and underserved youth has been marginalized (Hellison & Walsh, 2002). While this recognition reinforced the need and nobility in pursuing such

research, it also made me wonder what challenges I would confront and why there is minimal research examining the vulnerabilities of our nation's underserved youth.

When examining interventions for at-risk youth populations, I was concerned by the abundance of research focusing on clinical intervention strategies (Wright & Burton, 2008; Wright et al., 2004; Wright et al., 2010) compared to non-clinical approaches. Specifically, the literature is saturated by behavioral modification intervention research and focuses heavily on serving defiant youth whose lives and relationships are managed by family services and based in fear (Buckle & Walsh, 2013; Hellison & Walsh, 2003; Walsh, 2008). While success of behavior modification interventions has been documented (2003), there is minimal literature examining how non-clinical interventions can be used to compliment typical clinical interventions imposed/deployed by family services, for example.

Conversely, of the literature examining non-clinical intervention strategies, I recognize a strong current centred around empowering students while promoting building relationships based in trust (Buckle & Walsh, 2003; Hellison & Walsh, 2002). Specifically, the most well-documented (over the past 30 or more years) and successful interventions stem from deploying and blending the TPSR model (Hellison, 2011) with other frameworks in a variety of physical activity program contexts (Escarti et al., 2010; Wright et al., 2004; Wright & Burton, 2008; Wright et al., 2010). Particularly, TPSR practitioners and educators are using the personal and social responsibility model in conjunction with the values and principles of using sport for youth development (Danish & Nellen, 1997; Goudas et al., 2006). Of this literature examining how sport can positively impact youth development, I identify an uneven amount of attention and

research focused on using sport for the purpose of skill mastery standardization (Camire & Trudel, 2010; Shields & Bredemeier, 2001) compared to teaching sport and games for understanding and education. I find this concerning because some TPSR (Hellison, 2011; Hellison & Walsh, 2002) and at-risk youth literature clearly reiterates that skill standardization is counterproductive for at-risk youth populations and the complex learning challenges and realities they navigate. Therefore, based upon the available literature and my research findings, I believe there is a clear need for researchers and practitioners to shift from skill standardization to more inclusive educational strategies that can authentically serve the needs of at-risk youth learners. To address this need, I believe it would be particularly fruitful for future researchers to investigate with a stronger focus on sport education and teaching games for understanding. As Buckle and Walsh, (2013); Danish and Nellen, (1997); Goudas et al., (2006); and Hammond-Diedrich and Walsh, (2006) have shown, when relationships can be based in , learners can leverage their strengths to find success.

Lastly, I recognize that in the past 30 or more years of research examining the TPSR framework in various physical activity contexts, the most common recurring challenges related to practitioners being relational and maintaining student engagement (Baker, 2012; Buckle & Walsh, 2013; Fortnum, 2013; Walsh, 2008). Furthermore, I also recognized there is no TPSR literature that examines cultural agency (Finlay & Faith, 1987) or addresses alienation (Zimmet, 1987) and their direct implications for “at-risk” youth populations. Therefore, if TPSR practitioners intend to build meaningful relationships with their learners, I believe TPSR literature would benefit from examining notions of cultural agency and alienation (Freire, 1968)

To concisely summarize, I recommend that:

- a. It would be fruitful for future researchers to examine non-clinical forms of intervention for underserved youth deployed through family services.
- b. TPSR is already a successful intervention but saturates the non-clinical interventions within TPSR literature. Therefore, it would be fruitful to examine other frameworks to blend with the already successful TPSR framework like taking up expression and examining expressive embodiment.
- c. At-risk youth sport development literature would benefit from further research on sport education and teaching games and skills for understanding rather than skill mastery/standardization.
- d. Given the complex education learner challenges of “at-risk” youth populations, at-risk youth TPSR literature would benefit from examining Freirian notions of cultural agency and alienation.

Researcher Comportment. Based in my research findings, discussion, and deep critical reflection of my experience as an artist, researcher, and teacher, I identify several areas relevant to researcher comportment that I sense would benefit future researchers, graduate students, TPSR practitioners, and Artographers. Firstly, I contextualize the identity of an Artographer and speak to insights gained relevant to straddling the intersectionality among my Artographer identities. Secondly, I speak CHARM’s unique ability to be responsive and reflective of ever-changing needs and culture, and why future practitioners need to be mindful and respectful of this quality/characteristic.

As noted earlier, my identity as an Artographer refers to the Artist, Researcher, and Teacher identities I embody as I navigate and inquire into my surrounding environments. These identities are overlapping and mutually informing by their

resonance and reverberation with and in each other (Irwin et al., 2008). From my experience, I recognize that straddling the intersectionality among my Artist, Researcher, and Teacher identities is an inherent part of the Artography paradigm. This manifests into, what I feel, is a profound and complex interpretive dance that leads me to be very busy while still satisfying my personal and professional interests and curiosities. I purposefully use the interpretive dance metaphor because I believe it helps reason there is no single approach for managing the oppressive political, economic, and social forces bearing on an Artographer. Rather, I believe it suggests straddling intersectionality is a continuous and unfolding dance where neither the style nor structure is pre-determined or pre-established (Freire, 1987). Moreover, it infers Artographers will need to reflect inward to identify the most authentic ways to navigate these identities while remaining cognizant and supportive of their own human needs (i.e. energy expenditure, nourishment, maintaining relationships). Personally, I've managed to understand my own "profound and complex interpretive dance" through my retrospective researcher field notes, reflective opportunities embedded in the CHARM program, conversations with my thesis supervisor, and through personal and community arts-based performances. Specifically, in my three years working within the Artography paradigm and navigating this world as an Artographer (Artist, Researcher, Teacher), I recognize these identities maintain reciprocal and collaborative relationships, and relationships that pose challenges and disconnects. For example, I identify there are collaborative relationships between my Artist and Teacher identities, and my Artist and Researcher Identities. Moreover, in their collaborative process, positive effects reverberate (Irwin & Springgay, 2008; Pinar, 2004) to benefit and inspire my collective Art identity. However, while I also recognize

collaboration between my Researcher and Teacher identities, their collaborative effects are not positively reciprocated to my collective Art identity. Rather, I sense their collaboration leads me to a point of exhaustion where I am physically and mentally unable to reverberate the benefits of their collaboration and, thus, creates a disconnect between my identities which I find leads to various challenges. Therefore, in order to safely and authentically manage the intensive political, economic, and social influences that are brought to bear on an Artographer, I urge future Artographers to find the time to examine and reflect upon their professional identities and understand how they may be deeply connected, intertwined, and perhaps disconnected.

My findings suggest that the CHARM program is unique and revered in its ability to be responsive and reflective of the ever-changing needs and culture of those animating and being served by the program. When taken to a pedagogic application, this translates to programming that is engaging, meaningful, relevant to their complex realities, and learner-centred approach that leverages student's strengths to support them as they address their less developed skills. An improvisation workshop, for example, can be adapted and structured to facilitate students in addressing a variety of learning challenges such as their issues with literacy. While the reflective and responsive nature of the CHARM program is typically recognized as a strength, it maintains the potential to be counterproductive if not approached with care and consideration. Specifically, future practitioners must consider how to make things explicit without outing participants as vulnerable. Particularly fruitful questions to consider might be related to: how can we discuss functional illiteracy without overwhelming and alienating our most vulnerable learners who would benefit the most? What level of trust do we need to establish before

moving out of comfort zones? How can practitioners remain supportive and relational as outsiders to many of their “students” challenges?

Therefore, if TPSR practitioners and future CHARM facilitators truly intend to authentically and respectfully address the issues at the centre of their “student’s” learning challenges, I urge them to consider these questions, explore their responses, and be reflective of whose needs are being served.

Other. In this portion of recommendations, I share several concise insights that I sense will benefit future CHARM facilitators, participants and the program itself. Specifically, I unpack population contingencies that I experience and interpret as having the potential to influence the CHARM program.

Based in three years of experience coordinating the CHARM program as a graduate student mentor, two years experience conducting this intensive study on the program, and one year experience as an undergraduate student volunteer, I recognize that the at-risk youth population comes with many contingencies that have the potential to pose challenges for future educators and CHARM facilitators. Specifically, I recognize that the lives of our participants are heavily managed by various agencies and organizations and this creates many moving parts that are difficult to manage/align with certain procedures inherent in qualitative research and the CHARM program.

Their attendance, for example, is contingent on multiple converging factors such as will they have access to transportation; will their transportation for the day be delayed at an unavoidable train crossing; does the program day fall on a holiday or a provincial standardized testing day or are there legal issues occurring in their home-classroom that are preventing certain students from attending? Moreover, even if all the above factors

align, it is ultimately the “participant’s” choice whether they choose to attend. Thus, when the duration of our program is two hours once a week for a maximum total of eight or nine sessions, consistency in programming feels like they’re being forced to miss their preferred programming; as a result, challenges can easily manifest. Therefore, I urge future CHARM educators to be mindful of the (minimal) control they have over this contingency and that they need to be accommodating and adaptive in their responses.

I also recognize that implementing pre-determined opportunities for goal setting can be contingent upon the collective needs of the participant group on that specific day. For example, in one session, our participants shared that their teacher (who participated in this research project) had received a new job opportunity and would be leaving them. The student mentors identified this topic was clearly influencing their behaviour that morning and responded by extending a game so that they could incorporate more relational opportunities for the purpose of unpacking how the participants felt about their teacher relocating to a new school. While it was beneficial for the participants to unpack their feelings and express their intense emotions through physical activity, the student facilitators identified the process took up more time than expected and the students had to be pragmatic in setting the activity set aside for another day due to time constraints.

Finally, I recognize that programs based in service learning pedagogies have much lower level of sustainability and their success is contingent on the leadership of coaches, mentors, and artists. For example, I am concerned about the current sustainability of the CHARM program. Specifically, it is particularly challenging to identify individuals whose skills, interests, and academic pathways align with the values and intensive time commitment required to facilitate the CHARM program. Moreover,

with CHARM programming recently taking up expression, I've recognized that the pursuit for future graduate student mentors is becoming increasingly challenging.

Therefore, I urge future practitioners to examine the contingencies that I have experienced as a facilitator and the CHARM team has managed as a collective physical activity program. Moreover, I encourage TPSR and physical activity practitioners serving at-risk youth populations to find the opportunity to share their insights from their ongoing experiences.

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APPENDICES

Appendix A

CHARM Participant Letter of Invitation

Title of Study: CHARM: Blending TPSR and Arts based education with underserved youth.

Principal Student Investigator: Julian Petrachenko, Student, Department of Health & Physical Education, Brock University

Faculty Supervisor: Dr Maureen Connolly, Professor, Department of Kinesiology, Brock University

I, Julian Petrachenko, a student from the Department of Health & Physical Education, Brock University, invite you to participate in a research project entitled “CHARM: Blending TPSR and Arts based education.”

The study will be looking more specifically to, I. Examine and describe the similarities between the life skills framework TPSR & Artography informed arts based education and II. Examine the effectiveness of teaching a blend of life skills and arts based approaches. Your participation in the research study will be during the time that you come to CHARM, until December 2014. All participation will be done during the 2 hours on Thursday mornings that CHARM is running.

What's Involved

As a participant, you may be asked to be interviewed on a Thursday morning during CHARM, for no more than 30 minutes, by the principal student investigator. This interview will be audio recorded. The interview will involve you sitting down with the principal student investigator and answering any of the questions that you feel comfortable answering. Artifacts will be used as a prompt if appropriate. The principal student investigator will be recording what you say (with your permission) and writing notes down about what you say. Participation will all be done during the already allotted 3 hours a week on Thursday mornings that the CHARM program is running at Brock University in a location that allows for privacy.

Confidentiality

The information you give will not be shared with anyone. Your name will not be in any papers or projects. There is a chance that I may want to use an exact quote of something you've said or written in my paper, but I would only do this with your permission. You will be asked to choose a different name for yourself that you can be called during the research process. Information collected during this study will be stored in a locked file folder at the home of the principal investigator. All information will be kept for the duration of the research (until April 2015) when it will be destroyed. Julian Petrachenko and Maureen Connolly will be the only people who can see this data. Data will be given back or destroyed for those participants who choose to withdraw.

Potential Benefits and Risks

By being a participant in this research study, along with other participants, you will help identify areas in which CHARM might be improved. In participating you also get a

chance to see what it's like to be a participant in a research study. By being a participant there may also be some risks involved. There may be potential stress from, being interviewed (which will be audio recorded) or having your journal used for the research. If being a participant does cause you stress, we will make sure you have the proper support needed, whether this be your teachers, parents or counselors/therapists. There is also a chance that you might feel like you have to participate since you are already coming to CHARM while research is being done. If you decide you do not want to be a participant in the research there will be no consequence at all. If you choose not to participate in the research, no data will be collected about you and you can still attend CHARM each week. If you decide that after you've started you don't want to be a participant anymore there will again be NO consequence whatsoever. You can still come to CHARM each week, and all fieldnotes and other data collected about you will be taken out of the research.

If you have any questions about your rights as a research participant, please contact the Brock University Research Ethics Officer (905 688-5550 ext 3035, reb@brocku.ca)

If you have any other questions, please feel free to contact me.

Thank you.

Principal Student Investigator:
Julian Petrachenko, Graduate Student
Connolly
Applied Health Sciences, PEKN
Sciences, PEKN
Brock University

Faculty Supervisor:
Dr. Maureen

Applied Health

Brock University
905-688-5550 ext 3381
mconnolly@brocku.ca

Appendix B

CHARM Participant Consent Form

Project Title: CHARM: Blending TPSR and Arts based education with underserved youth.

Principal Student Investigator:
Julian Petrachenko, Graduate Student
Applied Health Sciences, PEKN
Brock University

jp07tp@brocku.ca

Faculty Supervisor:
Dr. Maureen Connolly
Applied Health Sciences, PEKN
Brock University
905-688-5550 ext 3381

mconnolly@brocku.ca

Invitation

You are invited to participate in a study that involves research. The purpose of this study is to conduct a comparative case study of “CHARM: Blending TPSR and Arts based education with underserved youth.” The study will be looking more specifically to, I. Examine and describe the synergies between the life skills framework TPSR & Artography informed arts based education and II. Examine the effectiveness of teaching a blend of life skills and arts based approaches.

What’s Involved?

As a participant, you may be asked to be interviewed on a Thursday morning during CHARM by the principal student investigator Julian. This interview will be audio recorded. The interview will involve you sitting down with the principal student investigator and answering any of the questions that you feel comfortable answering. Artifacts may be used as prompts if appropriate. The principal student investigator will be recording what you say (with your permission) and writing notes down about what you say. Participation will all be done during the already allotted 3 hours a week on Thursday mornings that the CHARM program is running.

Potential Benefits and Risks

By being a participant in this research study, participants will help identify areas in which CHARM might be improved. In participating you also get a chance to see what it’s like to be a participant in a research study. By being a participant there may also be some risks involved. There may be potential stress from ~~being observed~~, being interviewed or having your journal used for the research. If being a participant does cause you more stress, depending on what the best way for you to deal with stress is, we will make sure you have the proper support needed, whether this be your teachers, parents or counselors/therapists. There is also a chance that you might feel like you have to participate since you are already coming to CHARM while research is not being done. It is your choice and you do not have to participate. If you choose not to participate in the research, no data will be collected about you and you can still attend CHARM each week. If you decide that after you’ve started you don’t want to be a participant anymore there will be NO consequence whatsoever. You can still come to CHARM each week,

and all fieldnotes/observations and other data collected will be taken out of the research that were about you.

Confidentiality

The information you share will be kept private. Your name will not be written or said in any project or paper written about CHARM, from the information you share; however, with your permission, anonymous quotes may be used. **You** will be asked to choose a code name that you will be referred to as for the course of the research for the data. Information collected during this study will be stored in a locked file folder at the home of the principal investigator. Private data will be kept until April 2015, when it will be destroyed. The only people with access to the data will be Julian Petrachenko and Maureen Connolly. Data will be given back or destroyed for those participants who choose to withdraw.

Voluntary Participation

Participation in this study is optional. If you wish, you can choose to not answer any questions or participate in any component of the study. You can choose to stop participating in this study at any time and can do this without any consequence. Parental or legal guardian consent is needed for those participants under the age of 18.

Publication of Results

Results of this study may be published in professional journals and presented at conferences.

Contact Information and Ethics Clearance

If you have any questions about this study or require further information, please contact the Principal Investigator or the Faculty Supervisor using the contact information provided above.

[This study has been reviewed and received ethics clearance through the Research Ethics Board at Brock University (File: **Insert File #**). If you have any comments or concerns about your rights as a research participant, please contact the Research Ethics Office at (905) 688-5550 Ext. 3035, reb@brocku.ca.]

Thank you for your assistance in this project. Please keep a copy of this for your records.

Consent Form

I agree to participate in this study described above. I have made this decision based on the information I have read in the Information-Consent Letter. I have had the opportunity to receive any additional details I wanted about the study and understand that I may ask questions in the future. I understand that I can choose to no longer participate and remove (take back) this acceptance at any time during the research process.

Name: _____ Signature: _____

Date: _____ 3rd Party Signature: _____

Appendix C

Brock University Research Ethics Board (REB)

Application for Ethical Review of Research Involving Human Participants

If you have questions about or require assistance with the completion of this form, please contact the Research Ethics Office at (905) 688-5550 ext. 3035, or reb@brocku.ca.

Selecting a Research Ethics Board

Files will be allocated to one of two REB panels based upon the type of research to be undertaken.

If your research involves any of the following, submit to the Bioscience Research Ethics Board (BREB):

- ☐ physiological measures such as EEGs, heart rate, GSR, temperature, blood pressure, respiration, vagal tone, x-rays, MRIs, CT or PET scans;
- ☐ ingestion or other use of food, beverages, food additives, or drugs, including alcohol and tobacco;
- ☐ medical techniques or therapies, including experimental medical devices;
- ☐ physical exertion beyond normal walking;
- ☐ physical movement in participants who have medical vulnerabilities (e.g., spinal cord injury, osteoporosis);
- ☐ human biological materials (e.g., tissues, organs, blood, plasma, skin, serum, DNA, RNA, proteins, cells, hair, nail clippings, urine, saliva, bodily fluids);
- ☐ interventions with the potential for physiological effects (e.g., diet, exercise, sleep restriction); and/or
- ☐ use of medical or official health records (e.g., hospital records).

If none of the above points are characteristic of your research, submit to the Social Science Research Ethics Board (SREB)

Indicate which REB panel is appropriate for this application:

☐ Bioscience (BREB)

OR

☒ Social Science (SREB)

Return your completed application and all accompanying material **in triplicate** to the
Research Ethics Office in MacKenzie Chown D250A.

Handwritten Applications will *not* be accepted

Please ensure all necessary items are attached prior to submission,
otherwise your application will not be processed (see checklist below).

No research with human participants shall commence prior to receiving approval from the REB.

DOCUMENT CHECKLIST	✓ if applicable
3 complete sets of the following documents (one original + 2 copies)	
Recruitment Materials	
• Letter of invitation	X
• Verbal script	<input type="checkbox"/>
• Telephone script	<input type="checkbox"/>
• Advertisements (newspapers, posters, SONA)	<input type="checkbox"/>
• Electronic correspondence guide	<input type="checkbox"/>
Consent Materials	
• Consent form	X
• Assent form for minors	X
• Parental/3 rd party consent	X
• Transcriber confidentiality agreement	<input type="checkbox"/>
Data Gathering Instruments	
• Questionnaires	<input type="checkbox"/>
• Interview guides	X
• Tests	<input type="checkbox"/>
Letter	<input type="checkbox"/>
Letter of Approval for research from cooperating organizations, school board(s), or other institutions	X
Any previously approved protocol to which you refer	<input type="checkbox"/>
Request for use of human tissue sample in research Please Note: this form is required for all research projects involving human tissue, bodily fluids, etc.	<input type="checkbox"/>
Signed Application Form	X

SIGNATURES

PLEASE NOTE: The title “principal investigator” designates the person who is “in charge” of the research. In this position, the principal investigator is assumed to have the abilities to supervise other researchers, be responsible for the financial administration of the project, have the authority to ensure that appropriate guidelines and regulations are followed, and be competent to conduct the research in the absence of faculty supervision. The restriction of the term “principal investigator” to faculty or post-doctoral fellows does not have implications for ownership of intellectual property or publication authorship.

Given the above consideration, **a student cannot be identified as a “principal investigator”**. However, for the purpose of recognizing a student’s leadership role in the research, a faculty member may designate a “principal *student* investigator” below.

INVESTIGATORS:

Please indicate that you have read and fully understand all ethics obligations by checking the box beside each statement and signing below.

- ☒ I have read Section III: 8 of Brock University’s Faculty Handbook pertaining to Research Ethics and agree to comply with the policies and procedures outlined therein.
- ☒ I will report any serious adverse events (SAE) to the Research Ethics Board (REB).
- ☒ Any additions/changes to research procedures after approval has been granted will be submitted to the REB.
- ☒ I agree to request a renewal of approval for any project continuing beyond the expected date of completion or for more than one year.
- ☒ I will submit a final report to the Office of Research Services once the research has been completed.
- ☒ I take full responsibility for ensuring that all other investigators involved in this research follow the protocol as outlined in this application.

Principal Investigator

Signature _____ Date: _____

Principal Student Investigator (optional)

Signature _____ Date: _____

Co-Investigators:

Signature _____ Date: _____

Signature _____ Date:

FACULTY SUPERVISOR:

Please indicate that you have read and fully understand the obligations as faculty supervisor listed below by checking the box beside each statement.

- ☐ I agree to provide the proper supervision of this study to ensure that the rights and welfare of all human participants are protected.
- ☐ I will ensure a request for renewal of a proposal is submitted if the study continues beyond the expected date of completion or for more than one year.
- ☐ I will ensure that a final report is submitted to the Office of Research Services.
- ☐ I have read and approved this application and proposal.

Signature _____ Date:

SECTION A – GENERAL INFORMATION**1. Title of the Research Project:****2. Investigator Information:**

	Name	Position (e.g., faculty, student, visiting professor)	Dept./Address	Phone No.	E-Mail
Principal Investigator					
Principal Student Investigator	Julian Petrachenko	Student			
Co-Investigator(s)					
Faculty Supervisor(s)	Maureen Connolly	Professor	Pekn	3381	mconnolly@brocku.ca

3. Proposed Date of commencement: X upon approval, OR ☐ other. Please provide date

(dd/mm/yyyy) _____

Proposed Date of completion (dd/mm/yyyy): 01/02/2015

4. Indicate the location(s) where the research will be conducted:

Brock University X
 Community Site
 School Board ☐ Specify _____
 Hospital ☐ Specify _____
 Other ☐ Specify _____

5. Other Ethics Clearance/Permission:

- (a) Is this a multi-centered study? ☐ Yes X **No**
 (b) Has any other University Research Ethics Board approved this research? ☐ Yes X **No**

If **YES**, there is no need to provide further details about the protocol **at this time**, provided that **all** of the following information is provided: being observed

Title of the project approved elsewhere: _____

Name of the Other Institution: _____

Name of the Other Board: _____

Date of the Decision: _____

A contact name and phone number for the other Board: _____

Please provide a copy of the application to the other institution together with all accompanying materials, as well as a copy of the clearance certificate / approval.

If **NO**, will any other University Research Ethics Board be asked for approval? ☐ Yes ☒ No

Specify University/College _____

(c) Has any other person(s) or institutions granted permission to conduct this research? ☐ Yes ☒ No

If yes, specify (e.g., hospital, school board, community organization, proprietor) **provide details and attach any relevant documentation.** _____

If **NO**, will any other person(s) or institutions be asked for approval?

☒ Yes ☐ No

Specify (e.g., hospital, school board, community organization, proprietor) N - Tec

6. Level of the Research:

☐ Undergraduate Thesis

☒ Masters Thesis/Project

☐ Ph.D

☐ Post Doctorate

☐ Faculty Research

☐ Administration

☐ Undergraduate Course
Assignment

☐ Graduate Course
Assignment

☐ Other (specify course)

(specify course) _____

(specify) _____

7. Funding of the Project:

(a) Is this project currently being funded ☐ Yes ☒ No

(b) If **No**, is funding being sought ☐ Yes ☒ No

If Applicable:

(c) Period of Funding (dd/mm/yyyy):

From: _____

To:

(d) Agency or Sponsor (funded or applied for)

☐ CIHR ☐ NSERC ☐ SSHRC ☐ Other (specify): _____

(e) Funding / Agency File # (**not** your Tri-Council PIN) _____

8. Conflict of Interest:

(a) Will the researcher(s), members of the research team, and/or their partners or immediate family members receive any personal benefits related to this study – Examples include financial remuneration, patent and ownership, employment, consultancies, board membership, share ownership, stock options. Do not include conference and travel expense coverage, possible academic promotion, or other benefits which are integral to the general conduct of research.

☐ Yes ☒ No

If **Yes**, please describe the benefits below.

--

(b) Describe any restrictions regarding access to or disclosure of information (during or at the end of the study) that the sponsor has placed on the investigator(s).

--

SECTION B – SUMMARY OF THE PROPOSED RESEARCH

9. Rationale:

Briefly describe the purpose and background rationale for the proposed project, as well as the hypothesis(es)/research question(s) to be examined.

I intend investigate the synergies between two educational approaches that have had promising results with my population of interest, teens and youth designated at risk. The prevailing literature describes at risk youth by youth living in environments where they lack the skills and values to help them become what would typically be considered responsible members of society one subgroup being youth with mental and behavioural issues. Evidence suggests youth living in impoverished conditions are at high risk of long-lasting psychological and emotional damage leading to a higher tendency in deviant behaviours and a sense of hopelessness. “At risk” youth has also been used to imply these youth have a higher tendency for dropping out or not finishing school, substance abuse and criminal activity. The Teaching Personal and Social Responsibility model (TPSR) is one frame-work to ground this comparative descriptive case study. The strong appeal of the model is its process in developing social and personal responsibility through physical activity. The model is well suited to foster personal empowerment, choice and reflection. TPSR is highly revered throughout relevant literature and has its own website dedicated to dissemination, research and culture of TPSR. The practice of Artography will also ground the study. Engaging in the practice of Artography is a means to inquire in the world through the continuous process of art making in any form and writing where the process weaves and interconnects the two to construct additional or enhance meanings. Physical art and enhanced meanings are rendered through methodological concepts of contiguity, living inquiry, metaphor, reverberations and excess. These methodological processes are taken to a pedagogic application in arts based education. Throughout the history of TPSR, sport-based curriculum has been the most popular framework to blend with TPSR model. The literature presents clear benefits to this blend however, it is not always inclusive and can illuminate the unfavourable aspects associated with sport. While TPSR and Artography have been explored respectively, blends of the two have been underexplored. Guided by the intent to explore the synergies between Hellison’s Teaching Personal and Social Responsibility model (TPSR) and arts based education approaches, the purpose of this study is to examine the effectiveness of teaching a blend

of life-skills and arts based approaches, specifically to youth and adolescents deemed “at risk”. Research questions guiding this study are:

- 3) Describe and examine the synergies between the life skills framework TPSR & Artography informed arts based education;
- 4) Examine the effectiveness of teaching a blend of life skills and arts based approaches.

10. Methods:

Are any of the following procedures or methods involved in this study? Check **all** that apply.

- | | | |
|--|---|--|
| <input type="checkbox"/> Questionnaire (mail) | <input type="checkbox"/> Focus Groups | <input type="checkbox"/> Non-invasive physical measurement (e.g., exercise, heart rate, blood pressure) |
| <input type="checkbox"/> Questionnaire (email/web) | X Journals/Diaries/Personal Correspondence | <input type="checkbox"/> Analysis of human tissue, body fluids, etc. (Request for Use of Human Tissue Sample must be completed and attached) |
| <input type="checkbox"/> Questionnaire (in person) | X Audio/video taping specify) | <input type="checkbox"/> Other: (specify) _____ |
| <input type="checkbox"/> Interview(s) (telephone) | <input type="checkbox"/> Observations | |
| X Interview(s) (in person) | <input type="checkbox"/> Invasive physiological measurements (e.g. venipuncture, muscle biopsies) | |
| <input type="checkbox"/> Secondary Data | | |
| <input type="checkbox"/> Computer-administered tasks | | |

Describe sequentially, and in detail, all of the methods involved in this study and all procedures in which the research participants will be involved (paper and pencil tasks, interviews, questionnaires, physical assessments, physiological tests, time requirements, etc.)

Attach a copy of all questionnaire(s), interview guides or other test instruments. If reference is made to previous protocols, please provide copies of relevant documentation.

As an active researcher in this study, retrospective field notes will be written after each program session ends. These field notes will reflect my insights from the daily programming. Additionally, several sets of “in person” interviews will be conducted that will be audio and video recorded. First, we will interview 2 of the previous term/years CHARM undergraduates; secondly, we will interview the participant groups’ supervisors or teachers; thirdly, we intend to interview a minimum of 3 participants from each group. All interviews will be conducted in a semi-structured format. During the student interviews, they will also have the option to choose physical artifacts that they have rendered through the process of A/R/Tography.

11. Professional Expertise/Qualifications:

Does this procedure require professional expertise/recognized qualifications (e.g., registration as a clinical psychologist, first aid certification)?

X **Yes** specify: First Aid Certification ☐ **No**

If **YES**, indicate whether you, your supervisor, or any members of your research team have the professional expertise/recognized qualifications required? X **Yes** ☐ **No**

12. Participants:

Describe the number of participants and any required demographic characteristics (e.g., age, gender).

There will be two groups, consisting of 6-10 participants each, that will alternate attendance weekly. Specifically, the groups come from two agencies; NTEC (Niagara Training and Employment Agency), and the NHS (Niagara Health System). Individuals from the NTEC group range in age from 12yrs-16yrs while the ages in the NHS group range from 16yrs-19yrs. Participants from NTEC group manage primarily with behavioral integration challenges and developmental delays while the NHS group manage with mental health issues.

13. Recruitment:

Describe how and from what sources the participants will be recruited, including any relationship between the investigator(s), sponsor(s) and participant(s) (e.g., family member, instructor-student; manager-employee).

Attach a copy of any poster(s), advertisement(s) and/or letter(s) to be used for recruitment.

Both groups of participants attend a section 23 classroom” setup because of their inability to learn and thrive in typical school settings. One group’s section 23 setting is NTEC and the other is GNGH. The teachers will provide permission from the site. The teacher for the GNGH group is a Brock University graduate and while under the supervision of Dr. Connolly, facilitated a similar program called SNAP while completing an undergraduate degree.

14. Compensation:

a) Will participants receive compensation for participation? ☐ **Yes** X **No**

b) If yes, please provide details.

SECTION C – DESCRIPTION OF THE RISKS AND BENEFITS OF THE PROPOSED RESEARCH

15. Possible Risks:

1) Indicate if the participants might experience any of the following risks:

a) Physical risks (including any bodily contact, physical stress, or administration of any substance)?

☐ Yes **X** No

b) Psychological risks (including feeling demeaned, embarrassed worried or upset, emotional stress)?

X Yes ☐ No

c) Social risks (including possible loss of status, privacy, and / or reputation)? ☐ Yes **X** No

d) Are any possible risks to participants greater than those that the participants might encounter in their everyday life?

☐ Yes **X** No

e) Is there any deception involved?

☐ Yes **X** No

f) Is there potential for participants to feel obligated to participate or coerced into contributing to this research (because of regular contact between participants and the researcher, relationships that involve power-dynamics, etc.)?

X Yes ☐ No

2) If you answered **Yes** to any of 1a – 1f above, please explain the risk.

There is potential for participants to feel embarrassed during cooperative performance based activities.

There is also a potential for participants to feel obligated to participate as they may have already been involved in the program while research was not being conducted.

3) Describe how the risks will be managed and include the availability of appropriate medical or clinical expertise or qualified persons. Explain why less risky alternative approaches could not be used.

In participating there may be potential stress caused ~~from being observed and potentially~~ while selective participants are being audio recorded while also being interviewed. As both groups attend, their classroom teacher or supervisor(s) will be on the Brock University Campus and will have immediate contact with the CHARM program graduate student and supervisor via cell phone communication. The graduate student program facilitator is also trained in Non-Violent Crisis intervention from the CPI institute of Ontario and is trained in standard First Aid and CPR Level C.

16. Possible Benefits:

Discuss any potential direct benefits to the participants from their involvement in the project. Comment on the (potential) benefits to the scientific community/society that would justify involvement of participants in this study.

The potential benefits of participating in this research are an increase in awareness for most, effective physical activities, and increased curricular design. Possible benefits within the society include expanding arts based approaches to education, improving the

implementation of Hellison's Responsibility Model, disseminating potential benefits of a newly blended framework (TPSR & Artography), and an authentic research experience for the participants.

SECTION D – THE INFORMED CONSENT PROCESS

17. The Consent Process:

Describe the process that the investigator(s) will be using to obtain informed consent. Include a description of who will be obtaining the informed consent. If there will be no written consent form, explain why not.

For information about the required elements in the letter of invitation and the consent form, as well as samples, please refer to:

<http://www.brocku.ca/researchservices/forms/index.php>

If applicable, attach a copy of the Letter of Invitation, the Consent Form, the content of any telephone script, and any other material that will be utilized in the informed consent process.

The principal investigator will communicate with past mentors via in person meetings at Brock University, ~~or scheduled meetings over SKYPE. Informed Teacher/Supervisor consent will be obtained prior to or after consent meetings with participating minors~~

18. Consent by an authorized party:

If the participants are minors or for other reasons are not competent to consent, describe the proposed alternative source of consent, including any permission form to be provided to the person(s) providing the alternative consent.

Investigators will meet with student participants, their parents or guardians, and their teachers where principal student investigators and their supervisor will inform participants. We will schedule meetings individual participants from each program. Meetings will be scheduled primarily at the relevant agency location however, if unable to meet at a familiar agency location, we will attempt to accommodate a more suitable meeting location that is non-threatening for all parties involved. Parent(s), guardian(s), and participants will be informed about the nature of the CHARM program and the benefits and risks associated with participating in the study. Student participants attend the CHARM program on a voluntarily basis and will not be obligated to participant in the study.

19. Alternatives to prior individual consent:

If obtaining individual participant consent prior to commencement of the research project is not appropriate for this research, please explain and provide details for a proposed alternative consent process.

N/A

20. Feedback to Participants:

Explain what feedback/ information will be provided to the participants after participation in the project. This should include a more complete description of the purpose of the research, and access to the results of the research. Also, describe the method and timing for delivering the feedback.

The supervisors and teachers of the participants will be given information and web links in order to access and disseminate the outcome of the projects with students.
--

21. Participant withdrawal:

a) Describe how the participants will be informed of their right to withdraw from the project. Outline the procedures that will be followed to allow the participants to exercise this right.

During the informed consent process, participants will be informed that like their presence, study participation is voluntary and participants reserve the right to pass on any method.

b) Indicate what will be done with the participant's data should the participant choose to withdraw. Describe what, if any, consequences withdrawal might have on the participant, including any effect that withdrawal may have on participant compensation.

There will be no effect on the participant should they choose to withdraw. Participant data will be destroyed unless instructed by the participant otherwise.

SECTION E – CONFIDENTIALITY & ANONYMITY

Confidentiality: information revealed by participants that holds the expectation of privacy. This means that all data collected will not be shared with anyone except the researchers listed on this application.

Anonymity of data: information revealed by participants will not have any distinctive character or recognition factor, such that information can be matched (**even by the researcher**) to individual participants. Any information collected using audio-taping, video recording, or interview cannot be considered anonymous. **Please note that this refers to the anonymity of the data itself and not the reporting of results.**

22. Given the definitions above:

a) Will the data be treated as confidential? X Yes ☐ No

b) Are the data anonymous?

☐ Yes **X** No

c) Describe any **personal identifiers** that will be collected during the course of the research (e.g., participant names, initials, addresses, birth dates, student numbers, organizational names and titles etc.). Indicate how personal identifiers will be secured and if they will be **retained** once data collection is complete.

Age, birth dates, & organization names. There will be coding for each participant to conceal identifiers. Coded data will be secured by lock and key by the principle investigator. Data will be destroyed at the end of the study unless participants wish to keep certain physical artifacts.

d) If any personal identifiers will be **retained** once data collection is complete, provide a comprehensive rationale explaining why it is necessary to retain this information, **including the retention of master lists that link participant identifiers with unique study codes and de-identified data.**

N/A

e) State who will have access to the data.

Principal student investigator & Principal investigator

f) Describe the procedures to be used to ensure anonymity of participants and/or confidentiality of data **both during the conduct of the research and in the release of its findings.**

Confidentiality will be maintained through the use of participant chosen avatars or pseudonyms, storing information in locked locations, and ultimately, properly destroying information after the study is complete.

g) If participant anonymity and/or confidentiality is not appropriate to this research project, explain, in detail, how all participants will be advised that data will not be anonymous or confidential.

N/A

h) Explain how written records, video/audio tapes, and questionnaires will be secured, and provide details of their final disposal or storage, including how long they will be secured and the disposal method to be used.

The above physical records will be stored in a locked box in a locked room while the digital records will be stored in the same setting except they will also be on a laptop that requires several passwords to gain access, unhide, and decrypt the files.

SECTION F -- SECONDARY USE OF DATA

23.

a) Is it your intention to reanalyze the data **for purposes other than described in this application?**

☐ Yes **X** No

b) Is it your intention to allow the study and data to be reanalyzed by colleagues, students, or other researchers outside of the original research purposes? If this is the case, explain how you will allow your participants the opportunity to choose to participate in a study where their data would be distributed to others (state how you will contact participants to obtain their re-consent)

No

c) If there are no plans to reanalyze the data for secondary purposes and, yet, you wish to keep the data indefinitely, please explain why.

SECTION G -- MONITORING ONGOING RESEARCH

It is the investigator's responsibility to notify the REB using the "Renewal/Project Completed" form, when the project is completed or if it is cancelled.

<http://www.brocku.ca/researchservices/forms/index.php>

24. Annual Review and Serious Adverse Events (SAE):

a) MINIMUM REVIEW REQUIRES THE RESEARCHER COMPLETE A "RENEWAL/PROJECT COMPLETED" FORM AT LEAST ANNUALLY.

Indicate whether any additional monitoring or review would be appropriate for this project.

No

***Serious adverse events** (negative consequences or results affecting participants) **must be reported** to the Research Ethics Officer and the REB Chair, **as soon as possible** and, in any event, no more than 3 days subsequent to their occurrence.

25. COMMENTS

If you experience any problems or have any questions about the Ethics Review Process at Brock University, please feel free to contact the Research Ethics Office at (905) 688-5550 ext 3035, or reb@brocku.ca

Appendix D



Brock University

Research Ethics Office

Tel: 905-688-5550 ext. 3035

Email: reb@brocku.ca

Social Science Research Ethics Board

Certificate of Ethics Clearance for Human Participant Research

DATE: 8/26/2014

PRINCIPAL INVESTIGATOR: CONNOLLY, Maureen - Kinesiology

FILE: 13-275 - CONNOLLY

TYPE: Masters Thesis/Project STUDENT: Julian Petrachenko
SUPERVISOR: Maureen Connolly

TITLE: CHARM: Blending TPSR and Arts based education with underserved youth.

ETHICS CLEARANCE GRANTED

Type of Clearance: NEW

Expiry Date: 8/31/2015

The Brock University Social Science Research Ethics Board has reviewed the above named research proposal and considers the procedures, as described by the applicant, to conform to the University's ethical standards and the Tri-Council Policy Statement. Clearance granted from 8/26/2014 to 8/31/2015.

The Tri-Council Policy Statement requires that ongoing research be monitored by, at a minimum, an annual report. Should your project extend beyond the expiry date, you are required to submit a Renewal form before 8/31/2015. Continued clearance is contingent on timely submission of reports.

To comply with the Tri-Council Policy Statement, you must also submit a final report upon completion of your project. All report forms can be found on the Research Ethics web page at <http://www.brocku.ca/research/policies-and-forms/research-forms>.

In addition, throughout your research, you must report promptly to the REB:

- a) Changes increasing the risk to the participant(s) and/or affecting significantly the conduct of the study;
 - b) All adverse and/or unanticipated experiences or events that may have real or potential unfavourable implications for participants;
 - c) New information that may adversely affect the safety of the participants or the conduct of the study;
-

Research Ethics Office

✂ Brock University ✂ 500 Glenridge Ave

✂ St. Catharines, ON

✂ L2S 3A1

✂ Fax: 905-688-0748

Appendix E

Teacher/Guardian/Supervisor – Interview Guide

Section 1. Demographics/Background

1. How long have you been teaching in your current location?

Section 2. Physical Activity

1. Have you ever had any experience implementing an arts based curriculum before?
2. What resources do you have to implement art based approaches to learning where you are currently? What resources would you benefit from?
3. What do you know about the benefits of alternative approaches to education, specifically, arts based programming?
4. What ways do you encourage art-based activities into teaching?

Section 3. CHARM

1. If a friend or colleague or someone close to you asked you what CHARM was, how would you describe it to them?
2. If you were asked to describe what the program was before CHARM, how would you describe it?
3. How do the students talk about CHARM in the classroom? If possible give examples.
4. How do you see CHARM affecting the students outside of the program (if it is at all)?

Section 4. Closing Questions

1. Tell me a question you wish I had asked.
2. (Ask question supplied by participant)
3. Feel free to share anything else about your experiences at CHARM

Appendix F

Undergraduate – Interview Guide

Section 1. Demographics/Background

1. How long have you been enrolled at your current institution?
2. Tell me a little bit about your classroom at school.

Section 2. Experience & Knowledge

1. What kinds of things do you learn at school?
2. What is the most enjoyable part of the day at school?
3. What is the most enjoyable part of your day while not at school?

Section 3. Arts Based Education Experience & Action (Behaviourally)

1. What art based activities do you participate in while attending your post-secondary institution?
2. What art based activities do you participate in outside of this environment?
3. Tell me the most interesting or current favourite art based activity that you know of? (I.e. A form of Performing, visual, literary)
4. Tell me what you know about the benefits of being able to express oneself artistically or in general?

Section 4. Opinion & Value

1. Tell me which part of the process of Artography/the artistic process you enjoyed the most and why? (ie. Planning, creating, presenting/performing?)
2. What was your favourite art based activity & why that you participated in throughout the entire program?
3. What good things (if any) do you get out of going to CHARM?

- Can you tell me a story about ... (positive aspect of CHARM)
- 4. What bad things (if any) happen from going to CHARM?
- Can you tell me a story about ... (negative aspect of CHARM)
- 5. What do you think worked well and why when we explored alternative approaches to education?
- 6. What aspects of alternative approaches to learning, specifically arts based ones, do you prefer over other learning styles?
- 7. What sort of useful things have you learned that could be applied outside of the CHARM program?
- 8. If your friend or someone close to you asked you what CHARM was, how would you describe it to them?
- 9. Tell me a question you wish I had asked.
- 10. (Ask question supplied by participant)
- 11. Feel free to share anything else about your experiences at CHARM

Section 5. Sensory

- 1. Tell me about how the tactile (touch) sensations when exploring a new activity in CHARM (Ie. Fencing, Flash Mob, Slam Poetry etc.)
- 2. What would I hear from the other CHARM participants around us if I came to the studio and we were all working an art-based activity together?
- 3. What would I hear from the Brock student mentors during a typical session in the studio? (ex. Teaching lessons, encouragement, laughter, silence)
- 4. If I walked in on “(Insert art based activity)”, what would I see?

Section 6. Feelings & Emotions

1. What were you feeling on the first morning of the program before you arrived?
(Comment on noise & other enhancers or distractions)
2. What were you feeling on the last day of the program as you were leaving?
3. Describe what emotions you felt when being introduced to a new art based activity
for the first time?
4. How would describe your emotional state when involved in a visual based activity
(Ie. Story board) compared to a rhythm based activity (ie. Drumming circle)

Appendix G

CHARM Participant – Interview Guide

Section 1. Demographics/Background

1. How old are you?
2. How long have you been attending class at your current location?
3. Tell me a little bit about your classroom at school.

Section 2. Experience & Knowledge (Prompts and simplified versions will be used as necessary)

4. What kinds of things do you learn at school?
5. What is the most enjoyable part of the day at school?
6. What is the most enjoyable part of your day while not at school?

Section 3. Arts Based Education Experience & Action (Behaviourly)

1. What art based activities do you participate in during your school day?
2. What art based activities do you participate in outside of school?
3. Tell me the most interesting or current favourite art based activity that you know of? (Ie. A form of Performing, visual, literary)

Section 4. Opinion & Value

12. What was your favourite art based activity & why that you participated in throughout the entire program?
13. What good things (if any) do you get out of going to CHARM?
 - Can you tell me a story about ... (positive aspect of CHARM)
14. What bad things (if any) happen from going to CHARM?
 - Can you tell me a story about ... (negative aspect of CHARM)

15. What sort of useful things have you learned that could be applied outside of the CHARM program?
16. If your friend or someone close to you asked you what CHARM was, how would you describe it to them?
17. Tell me a question you wish I had asked.
18. (Ask question supplied by participant)
19. Feel free to share anything else about your experiences at CHARM

Section 5. Sensory

5. Tell me about how the tactile (touch) sensations when exploring a new activity in CHARM (Ie. Fencing, Flash Mob, Slam Poetry etc.)
6. What would I hear from the other CHARM participants around us if I came to the studio and we were all working an art-based activity together?
7. If I walked in on “(Insert art based activity)”, what would I see?

Section 6. Feelings & Emotions

5. What were you feeling on the first morning of the program before you arrived?
(Comment on noise & other enhancers or distractions)
6. What were you feeling on the last day of the program as you were leaving?
3. “Match” emotions with activities – Eg., when there is a new arts activity, I feel....

Appendix H

Student “M” Interview Summary**Revelatory Phrases**

- a. Where I’m able to actually apply my skills and my competencies (Lab)
- b. The Winter can be tough as a student, a little bit depressing sometimes and long days
- c. I had no real clue what blogging was or anything (Most interesting art-based activity)
- d. I’m not really a musician, or a painter, or anything like that
- e. I think one of the biggest benefits for me personally that I’ve seen at CHARM was discovering more about yourself and who you are, discovering things about yourself that you never knew, opening up and discovering all the new doors and possibilities out there in terms of whether it’s artistically or generally speaking
- f. This year really allowed these students as well as myself and the other CHARMERS to really be able to participate in something where I might think “Oh maybe that’s not cool, or I don’t know if I want to try that” and then i’ll end up doing something like G-theatre
- g. It was scary for me too but once you jump into it everyone’s kind of being supportive and it’s an inclusive environment and it really makes you feel good.
- h. The more fun we were having with it, the more fun they would have with it (Beatboxing)
- i. You can’t always have a one track mind you really need to think about what’s going on out there, the situations and the circumstance that they might be going through
- j. They would end up teaching me a lot of things and that was amazing for me because that’s something that you don’t get at every volunteer experience
- k. These are the faces of the future and they need those skills, those critical skills such as you know, decision making, and teamwork, social interaction skills that they lack, and they need so much in order to be successful in their lives,
- l. And it’s tough sometimes you know when things don’t go as you planned and in any case you got to go with the flow and you got to make the best of the situation that you’re given
- m. But the uniqueness of doing things like fencing...random sports like squash courts playing volleyball in there, those are the unique games and activities that are keeping them physically active, and it’s not demanding to the point where you’re direct teaching-telling them what to do because
- n. They’d be having so much fun after a while and it was like they’re learning things, they’re obtaining skills and competencies right now that they don’t even know...we’re teaching them but in a style where they’re learning but without knowing they’re learning
- o. they’re actually able to make logical decisions and work with their hands instead of writing something down on paper they can actually express it through the arts-based activities

- p. You can put this in someones lap and say heres a program for helping build positive youth development, this is what the program is about and you know you can actually run this and expect to see good results (Referring to “Active Living Program” created that was representative of CHARM)
- q. It was a good positive way for those kids...to you know harness their aggression and really be serious about something like that, something like fencing
- r. (Drumming circle) Powerful activity, powerful tool to use in terms of getting out your anger... they were able to get their anger or aggression out in a positive way and by the end of it they felt so much better about themselves, they felt a sense of relief, and they need that without even knowing they need it.
- s. But you know seeing from a starting product to an end product, something as little as getting a general beat to all of a sudden making your own sequence, making your own drum beat and then leading it with that class, for me to see how they progressed in activities like that..it was cool
- t. Theres a time and place for everything you know...time to listen and really reflect on the days lesson..I think there was always that openness to you know, if you got something on your mind share it...You know things would get out of hand because we were having such a good time and there’s nothing wrong with that at all
- u. Ya definitely feeling a little scared, a little nervous, you know not really having a background in arts-based programs, then all of a sudden having to run those, it’s a little scary...
- v. (CHARM group) really helped each other out and you know if I was facilitating or leading an activity it was always with somebody or a partner that knew what they were doing so they always made me feel comfortable, you know after the first couple of minutes after explaining something and jumping into it, those nerves uh kind of went out the window
- w. They were expressing their emotions in a more physical upbeat way, different vibes, different emotions

Salience

- a. My favourite part of university...being able to know be put into a situation where, you’re able to apply the theory that you learned in class and put forth
- b. You know I’m going to take the lab 9 times out of 10
- c. I’m not a dancer but that was the kind of class that gave me the opportunity to work on my fears and anxieties for opening up and trying something new
- d. For these students to take their masks off and try something new, that must be scary for them but it was scary for me too
- e. We were actually able to sit down and put our minds together and come up with unique lessons week in week out
- f. Its a friendly safe environment and its one of those things where you just kind of able to expressive yourself
- g. That was the one thing about the CHARM program for me, I had the opportunity to try a lot of new things that I’ve never tried before...I was kind of learning as I was going
- h. You can’t have a one track mind

- i. I felt that you know some of the students that maybe that negative atmosphere might of followed its what to CHARM but you know what we always made the best of it
- j. I think for these guys I think it was about being able to take your mask off with putting your fears and apprehensions and anxieties aside and expressing your true inner self and this alternative approach that was used at CHARM was really a good way to bring out the best in these kids
- k. As a facilitator and volunteer, those hands on experience like that you never really know what your boundaries are
- l. I felt a lot of the times the student would only display as much energy as we did
- m. I was blown away by what I was seeing, just feeling overwhelmed, in terms of wow these kids are you know, putting a lot of heart and soul into this stuff, and there were always crazy mixed emotions in seeing their final product and seeing what they had done and what they accomplished.

Unexpected Presences

- a. The name itself is self explanatory, confident health active role models, so for me its being a positive mentor in such a way that you know that is going to have such an overwhelming positive effect on their lives that they're going to be able to leave this program having obtained so many different unique skills that are really going to help them make a smooth transition later on in life

Idiomatic Expressions

- a. Wow for these students to take their masks off and try something new that must be scary for them but it was scary for me too
- b. You've completely just taken this program from a level to just a whole nother level.

Patterns

- a. Preference for hands on application of skills
- b. Relationship between trying new things and enjoyment
- c. Strong sense of accomplishment
- d. Relationship between CHARM and uncovering interests

Appendix I

Teacher “J” - Interview Summary

Revelatory Phrases

A. Ya things aren't black and white and for some reason the world wants to work in black and white and you can't have an alternative program like this and make it work if everything is black and white

B. You're always building connections and the best way to build connections is through their interests right because they're not going to meet me in my interests

C. Arts is just like them, it's our language right

D. They get enforced to step outside of their comfort zone right each one of them experienced that...it's about how you grow, you can't grow if you're constantly cocooned in safety

E. They're always tired, and they're always calm...there should be a feeling for it... I guess they're just happy and maybe that's something we don't see often, because they're calm happy, its not like silly happy)

F. Always take it with a grain of salt because he is our “WoodBurn”

G. Those things are just so important in life because that's where it's like "o ya thats what I want to be, this is what I want to do, this is who i am" (Referring to placement/volunteer opportunities)

H. Incorporating more arts based, its just taking it to a whole other level (the evolution of the CHARM program)

I. Its the sensory and the black and white autistic brain that makes it so difficult to engage socially

J. But I think he is missing out on those really neat programs....I don't know what that looks like, I don't have the answer for it

K. Ya that encourages them to be who they are rather than remind them of what they can't do

Salience

A. You can't have an alternative program like this and make it work if everything was black and white

B. We have to create opportunities for them to success, and umm thats really the goal of any program that's not fitting into the norm, any alternative program

C. What kid doesn't want to express themselves, and often they can't express themselves because they feel so limited...excluded from either language or dialogue

D. So ya just always incorporating that stuff, it's really their interests and anything art-based will engage them in some way because they are all, arts is just like them, it's our language right. It's our non-verbal language way of communication so its connecting through that so whether it's physical, emotional ,academic, or intellectual, it's just always trying to incorporate it

E. That's part of it for these guys, they get forced to step outside of their comfort zone right, each one of them experienced that and it's about how you grow, you can't grow if you're constantly cocooned in safety

F. They're calm happy, its not like silly happy (After a CHARM morning)

G. I think you were really fantastic in that you were always inclusive, you never pushed him or forced him to be a part of things... but I guess there, I just didn't feel like there was anything that engaged him specifically where I felt like everyone else was engaged

H. I don't know if you remember the beginning of the year, he was a little resistant, but when we're doing phased now, we've joined up with this other class to do physical activity with, and the other day we were playing football, and we took a break, and no one else wanted to play again, but Gordy was the first one on the field, SO this is someone who doesn't enjoy physical activity and that I think directly is because of his experience with CHARM of him feeling success in that physical engagement and being out of his comfort zone

I. His mom says him coming to this program has changed him and his personality and I really related that to a little bit about what's going on here, he's making a lot of friends, some great peer relationships, and umm he's kind of the leader in our class which I don't think he has experienced before...

J. Ya its those moments and that's where the arts-based is so important right because you can have physed but you're only really going to engage those kids that are really good at it...coming them both (arts & phased) you're really bringing out that whole student, and then they were more willing to try something they're not good at

K. You got kids like GTA, he goes home and he is the most friendliest, outgoing guy who really love meeting people, he's caring, and he's interesting but he goes home and plays video games all the time because he doesn't have anyone

L. I really like again that opportunity for role reversal and learning experiences for both students

M. I think there is Woodburn and more kids like WoodBurn that have those sensory deficits and the social deficits that will interrupt their ability to access CHARM

N. When we take someone out of here and put them there, we're already saying you don't fit here because there is something wrong with you

O. Someone like M&M, I think the only reason he came to school was because of that program so like the benefits are so amazing!

P. I think him coming to CHARM has engaged him in so many things that he didn't know about himself and learned about himself and I think you guys were really good about finding his interests and feeding them

Unexpected Presences

A. Because they are not going to meet me in my interests, except maybe animals right, but uh there is a difference, so if we can find places where we meet some video games and all that stuff, *which I doubt we'll do*, But umm thats where their strengths are, that's where their social interests are

B. WoodBurn really struggled at CHARM this year, really struggled, and so I guess my only thing with CHARM this year is that he didn't feel he was a part of it, and *I didn't feel he was a part of it*, but he is a hard person, he is so, he really needs one on one, or he needed someone to, which I think kind of got lost when Adam...

C. So that was hard because it was constantly trying to get him to go, and trying to get him to engage in, he would like some activities, and I think you were really fantastic in that you were always inclusive, you never pushed him or forced him to be part of things

D. That's part of our program, that is part of your Physed credit

E. I don't know if you remember the beginning of the year, he was a little resistant, but when we're doing phased now, we've joined up with this other class to do physical activity with, and the other day we were playing football, and we took a break, and no one else wanted to play again, but Gordy was the first one on the field, SO this is someone who doesn't enjoy physical activity and that I think directly is because of his experience with CHARM of him feeling success in that physical engagement and being out of his comfort zone

F. M & M's very shy, I've only heard him beat box once

G. It was very different this year and you know we had such a nice cohesive group, and last year was a little huh (Hand motion: crazy)

Patterns

1. N-Tec and Flexibility
2. In/Access and Limit/Limitations
 - Limitations -> Inaccessibility -> Isolation -> Funding
3. Engagement...
 - Creating Opportunity
 - Being Relational in some capacity to elicit new opportunity OR
 - Relationships allow for access....
 - Community -> Leads to opportunity to engage in community activities
 - Participants-> Motivates to try new activities
 - Building Connections
4. Not Black and White - > Grey
 - What works for one individual will not for the other
 - What works well for this year, would not have worked last year
 - Types of learners emotionally, physically,

Appendix J

Participant Interview Guide (Section 1- Section 3)

	Rocky	Wood Burn	Broadway	M & M	GTA	Forza
S1 Q 1	18	17	16	16	17	15
S1 Q 2	1 Year	Sept. 2nd, 2014	7.5 months	4 to 3 months	I think a year, this will be my 2nd year	First year
S1 Q 3	Better learning opportunities	I like it better here then high school, more support and better classes	It's' all basic...what a normal school does... pretty much help us for real world and future	You walk through the door, you got the help teacher in one room, she's got her own office, then you got our classroom, then we got the little area where we relax you know talk, got some books, board games, its pretty cool little environment , small, not a lot of people, easy to concentrate.	Its small and its quality grade concrete blocks...no internet reception....teacher s are very support I guess	We have our time where we have to work, we try to make the best out of it, try and joke around a little when we can. Try and speed things up you know, trying to get things done so I can go back to my old school.
S2 Q 1	Things needed to do in a work placement like a job for when future	Math, english, my physed credit and everything else like that	Math, english, science, drama class in Welland, Physed at Brock	The basics of what you need, your math, your reading, your spelling, sometimes	Math, we learn world affairs, we do social whatever it is, spelling is on there, I don't know what we do after that	Improve our math skills...learn things new like things that are going on that we

				you do the other craft		never knew about, how to get things done in a certain way, in an easier way around getting things done
S2 Q 2	Swimming, if we go to brock, if we take a cooking class	Breaktime and lunch time (Get to play on Ipad and computers)	Breaks & Drama class	Swimming in the CHARM program, I kinda like the CHARM program a lot	Tuesdays & Thursdays. Swimming	Lunch
S2 Q 3	Sit at home like watch tv, maybe go for a jog	Sleeping in and the weekends (Sleep better, relax better, family time)	Sometimes work in my workshop shed, but most things... relax, movies, video games	Hanging out with friends at my house	Getting home, sleeping and gaming... always gaming.	RC racing & playing Forza a racing concept game.
S3 Q 1	Crafting. We go offsite to do our like acting like class.	Pastels, painting and photographing	Most art is in our drama class... normally we do colouring (decorating classroom for holidays), paint eggs, decorate door	The visual, the painting, cutting up paper, cutting up stuff to make something, the odd little things	Art if we have art...if we have art then we do art..we just do art for when the teacher has art for us to do...we did a constellation box...we painted, we did a pastel thing, made it look like spring	We do visual, if we're out sometimes we'll do drama like improv.
S3 Q 2	Martial arts	Draw with pens and pencils	Beat boxing	I write music lyrics & getting music equipment	I paint the walls in GTA (video game) with my friends blood... umm but no, I like to draw	I kinda just want to say this as an art, I like music.

				for my turntables	sometimes...3D blocks	Listening, creating my own stuff, playing other kinds of music, like, i like playing on guitar
S3 Q 3	Acting	Wood burning	I'm more of a person that likes to act and do stuff	Rapping, music	Paintball. Just think about it. You're painting people....Drawing	Music

Participant Interview Guide (Section 4)

	Rocky	Wood Burn	Broadway	M & M	GTA	Forza
S4 Q 1	Charades	Martial Arts & FB Page	Beatboxing but the only thing is I don't like doing it too much, so I think charades	I kind of like making the masks, swimming and how we went on the track	I like fencing...I think what we were doing with the clay..molding it	Beatboxing, you learn new ways of making noises and sounds that's different from other things
S4 Q 2	We're always having fun...it allows us to try out new things like Boxing, fencing, yoga, that sort of stuff is really good and healthy	Learn about stuff about Brock	Thursday is my favourite day of the week...we all have a good time, we're not fighting over stuff... we're always as a group figuring what to do, everything there is my favourite thing, the socializing the planning	Easier to be around people, I'm trying to participate and become social... I realize its better to be socialistic with people and start talking more to get involved so its kind of helping me with my certain problems...it helps me become more social	We get to get out of doing work...meet new people...exploring new environments	I like swimming...it's different from walking/running, you're basically floating...its almost like flying in a way

S4 Q 3	Not that I can name I don't think there is any	People were bossing me around a little too much, activities I didn't like (Martial Arts) and I'm tired in the morning	Really isn't any bad things, few uncomfortable moments like in Charades...there's not really any negativity, every works together, nothing really bad, nothing to say.	N/A	There's no dodgeball, that's a bad thing... that's about it usually, there's not too much negative... not enough swimming	Not 100% sure, I always try to drown out the bad and replace it with goodx
S4 Q 4	Health related, we learned how to measure our heart rate one day...Oh h let's see I can't really name one (That is not health related)	Cool moves, choke holds and punches (Self defence)	There is something I do learn everyday...I mean not just the acting part...I get acting experience....when I go to drama classes...I'll take that acting experience and put it out there	I think it helped my health a little bit, because like how I want to run around all the time and keep moving, i think it helped me want to get a bit more healthy	Oh, to not take things so seriously maybe....those pressure points those are useful skills!	hard to explain...not good at doing this..basically learning how to adapt to society and figuring out, no, mmm...communication...& the aspect of other ways to communicate to people without talking, so I can let them understand what has to be done
S4 Q 5	Mmmm, I'm not really sure...I don't know how to describe it	It can be part of your physed credit if you go to Ntec. Its about	Pretty much about the experience of acting...preparing you to be actually be physical... do stuff with your body instead of	Its a place where you go to get to know people...not a place to judge everybody, everybody is nice, everybody is friends, you	Its a program with miscellaneous stuff you do random stuff sometimes, fun stuff, not so fun stuff in my opinion,	In a way tell people that have a difficult time in society themselves, to help them move on and get going.

		martial arts, activities and games.	sitting around... it's pretty much about acting and "physics"	do a lot of exercise, you get to do all different kinds of activities, sometimes we do go swimming but, honestly I'd tell people it's worth going	but uh yea some fun cool stuff meet new people	
S4 Q 6	That I don't know either, I got nothing.	I don't have any questions to ask you.	I don't have any, not right now	Why do you this program is beneficial to everybody?	Would I be happy if we got to play dodgeball	I don't really know I'm not sure.
S4 Q 7	N/A	N/A	N/A	I think it's beneficial because it helps, I don't know, it helps like when you go cuz its like once a week so its good it helps the kids get out of what they're doing, get them out of that stress and tensed area, like school for example you're sitting there you're all tense but then it helps you get out and get free of what you're doing and talk to other people instead of the people you're always around, and it's get you to do things that you don't normally do in your day, I think it's helps		N/A

S4 Q 8		I loved the pool there, the ropes, the diving boards and the games in the pool.	“Honestly one of the best programs I’ve ever been because you’re actually doing something with your body, you’re helping build something for your life, it’s not like you’re just sitting around doing nothing...and hopefully keeps going on for a while...It would suck if it ever shut down but honestly I think it should just keep going, it is worth it			
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Participant Interview Guide (Section 5 & 6)

	Rocky	Wood Burn	Broadway	M & M	GTA	Forza
S5 Q1		It made me feel embarrassed and anxious... it made me feel a little claustrophobic	(Drumming) It made me think...there’s so much stuff you can do out there with music and stuff...it made me think if I become a drummer, I can think back to what I did on the ball...it helped the	I don’t know, I kind of like trying new things I’m open to try new things, it’s like you’ll never know what the experience feels like unless you try it right, and I like it	I thought we were actually just going to play on drums but I was very wrong...we ended up making beats. Music you play beats to...It (hitting the ball) was awesome...if you were thinking about hitting somebody, you’re like nah I got the ball i’m going to smack the ball	Certain things feel different right, so stuff I haven’t done before, like you said drumming circle, takes it to a different way, you can approach

			beat...when it came to drum rolls...helps you get faster with your hands	feels good	instead...It (fencing) felt amazing being able to smack someone on the head...enjoyed it very much	other things, the touch area, that part umm, for people that are kinaesthetic, right it does help, I know the way I am, I do notice it helps me
S5 Q2		Talk about our days and how our days have been	(FB) Its not like we're just sitting around...we're getting up...we create let's say a friends list.. if you want to add them as a friend like you'd do on the actually facebook thing, like i've had it happen to me a couple times like "hey would you mind adding me would you mind, adding yourself on my page, and i'm like yup ok"... it just depends on others people's words and stuff like that too, everyone has their own conversations about their	Everybody is sitting in a circle probably playing a game or you're sitting there giving instructions, everybody's listening, no one is really interrupting, so I'd see a lot of attention, like very attentive, but also everybody is having fun at the same time, you'll hear a bit of laughter, but normally ya i'd see everyone sitting in a circle playing a game or you	How are you doing, hobbies, plans for the weekend, that kind of stuff...oh games are there but that counts more as a hobby... some people threaten to beat people up but some people aren't that scary...	Sometimes you'll hear people asking question on what to do next, joking around with your friends, we do that pretty much trying to make the best of it, make it what, make it fun, but at the same time learn!

			own facebook pages...we're always working together	explaining roles about what's going on		
S5 Q3		Doing some games... i'm not sure what the game is called...(describes baseball like game in pool)	(Pool) I don't remember the games too well...if we're playing octopus...if we had the ropes and diving boards...we would be jumping off the ropes doing crazy tricks and flips and stuff, even off the diving board... not all of us know how to do all these tricks but you could see us doing flips, or being cannon balls	(BeatBox) Lots of spit... you'd see 3 people sitting, it pretty much explains itself, you see people beatboxing, people listening. (Ultimate Dive) You'd see everybody up in line, you'd see a little obstacle course like we did, everybody would be having fun, laughing giving each other courage to do it...sliding on the mats and lining up the stuff to see who can crash into it	STOMP: Us making beats and stomping...making a beat I guess...using feet, sticks, hands...it's (a beat) is something that sounds good, sounds like you're doing it right	Charades (Reviewed video of workshop): Pretty much just there to help, I'm some has has a hard time going up saying like doing acting in front of other, that's one of my biggest thing that I have to...
S6 Q1		A bit anxious and impatient	A bit nervous...I had no idea what I was going to be	I don't know. I felt pretty comical, like it was	God help me! Well I've been to Brock before so it's not that big... well we were	Felt a bit nervous not too much, that day I was just

			doing there...I didn't even know where I was, I felt like I was going around in circles...I was too nervous to even walk into the building	alright, didn't really make me amped up, I felt kind of normal	doing some weird stuff, it was more or less like the second time I came, and it was very weird, weird environment, stepping outside of my boundaries	hoping not to go and do school work and it wasn't really so ya.
S6 Q2		Feeling a bit happy that I didn't have to go for like a couple weeks	I'll actually kind of miss it to be honest... its pretty much leaving your favourite school like when you're in grade 8... it's like all your memories from there are being thrown out to the garbage...it's upsetting but it's not like we never go back to it again	I'd kind of be upset because I don't know if I'd be coming back or not next year, I kind of like the program, gives me something to do, something to get out of the house	I was kind of disappointed that I had to go back to class and do a lot of work. The last day would probably be saying goodbye to friends...Meh I don't really see them anymore but like I said, you made friends and you hardly see them afterwards	Not 100% sure, I just look at it as an opportunity to learn from right, like my dad said, every single thing you get a chance to do, doesn't matter if it's a mistake, learn from it, so I try and make the best of everything I can.
S6 Q3		Martial Arts: Happy, Pool: Excited, Drumming: Anxious, FB: Ready to learn.	Snack Time: (Like & happy) Beatboxing: (happy, little bit of excitement) Human Bowling: (Silly, funny, exciting) Pool: (Excited, happy) Wallyball:	Improv: I'd play but I don't know what emotion, normal, but it's not a normal game I'd play. Swimming: pretty excited Spectacular Dive: pretty	Drumming Circle: Skeptical, It's because I've never done anything like this before, once again, stepping out... I'm happy with rhythm more but I visual I like...with the rhythm you feel more excited I guess...you get to make music,	Fencing: Alright Martial Arts: Better Drumming: It was good. Stomp: Kinda out of my comfort zone, but I learned to deal with it. Improv: Same as

			(Pretty exciting, kinda fun, i love)	exciting. Wallyball: That would be pretty fun. Fencing: I didn't join that, wait we did fencing? Martial Arts: Pretty fun, I enjoyed that. Drumming Circle: Pretty fun. Beatbox: Exciting	you get to listen to some good stuff... Martial Arts: Meh I watched, it interested me, I didn't participate though. Improv: Weird but fun. Swimming: Love it, I am one with the water. Wrap up bonfire: Awesome and sad. Beatboxing: Hurts my ears	stomp. Swimming: Thats cool
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Appendix K

Interview Transcription # 2 - Broadway

J) Essentially probably won't last more than a half hour, not sure how long I took with Wood Burn, but the interviews broken down into a few different parts, everything from the formal robotic (robot voice) how old are you, how long have you been at n-tec, tell me about your classroom, to you know, talking about some of our experiences at CHARM and telling us a few stories and stuff like that, ya so if you need a break, need to go to the washroom or grab a drink by all means, let me know, and i'll let you know as well, because i'm not going to pee my pants here. Ok, so, How old are you sir?

sixteen

J) How long have you been attending class at uh this location

I have been attending at N-tec for this year in 2015 umm in april which is coming up next month actually um in the middle would be my full year so I want to say, at least since september so its nearly the end of march now, so so seven and a half months.

J) Thank you, tell me a little bit about your classroom here, where I sort of did the tour earlier where I saw a lot of neat things in there

Pretty much what we really do its basically, its all basic, we normally do, what a normal school does, we do our math, our english , science and stuff like that umm if we have you know a drama class, we go to, go to Welland or I think its either Welland or St catharines where we go to see uh uh DM or DN, I don't know how to pronounce her name properly, and we go to see her and do our drama and stuff with her, and for our physed obviously we go to Brock University, the CHARM and do our Physed there, ya pretty much just do regular stuff, that a normal highschool would do, just math, english , you know, they help us do, they pretty much help us for the real world, and the future and stuff, ummm which really helps for me to also (Indistinguishable, 3-4 words) easier here than \$%#\$@ Highschool, ummm and uh ya so thats all I have to say for that

J) No thanks thats perfect! Umm so, what uh , well I guess we just talked about kinda things you learn here, what would you say is the most enjoyable part of your typical day here, the most enjoyable part?

Can you explain that a bit more?

J) Sure! So umm you said you have several classes that you go to, do you prefer your english class the most or maybe you're the type of guy that likes the 15 minute break inbetween everything or...

I do like my breaks here and there like stuff does get overwhelming, like my school work and stuff it does get overwhelming, and ya sometimes the breaks are my favourite parts, I actually, to be honest, my most favourite is the drama class, i'm actually looking forward

to later on like actually planning on being a movie actor to be honest so and honestly cuz uh my step sister shes actually doing a play from the movie called breakfast club, I actually helped her out with the acting and stuff like that, and some other characters and stuff were in it, and after I was done with them, my mom was actually saying, maybe you should actually look forward to being a movie actor and see if your school does more drama and stuff like that, so after I heard that I was like good, actually when I was younger, I considered wanting to be a movie actor because you know like its not just the money, I like to entertain people and stuff like that too, like my beat boxing, the charm programming, a lot of people love the beat boxing, you know when I do a simple beat, like...(Live freestyle/beat), like you know what I mean, people like that, so they want me to you know keep going and going and going. Sometimes I don't like to, sometimes i'll pass, but I do like to entertain people ya so, honestly, so my most favourite thing out of the whole school is drama,

J) Thats fantastic, and whats good in a couple weeks we're going to have those females from the drama department to come in, and i'll keep that in mind cuz i'll ask them they run different sort of i guess clubs, and workshops, and have some things online that you know um a sheet of skills to work on, or how to improve your acting, that I could definitely get them to share or send your way. On the flip side, what would you say the most enjoyable part of your day when you're not at school, so when you're say at home or on the weekends or hanging out, doing whatever it is you do

Well, i honestly, when i get home, like unless its a nice warm day outside, i'll go out, i just recently moved from my apartment down by #@\$%#@#\$^, but i still live in #@\$%\$#@^, its down by #@\$%\$^ road, in the countryside, literally 5 minutes away from here at N-tec, if it is a nice day out i'll go out to my workshop, i have a little shed that I work in, sometimes i like to do that, but most things I like to do is relax, watch movies, play video some video games, you know, pretty much relax is my favourite thing to do, just chill out and do whatever

J) UMMMM So, the next few questions, sort of talk about arts based activities, and obviously you sort of know what that means a little bit, arts, theres like performing arts, which is the acting aspects, the literary arts which is sort of uh slam, well i guess you would say rapping, slam poetry, I was going to say i'm not sure if beat boxing is a blend of a little bit of both,

Well a little bit because sometimes you do use your hands,

J) And then theres, visual arts, you know

the Drum circles that we've done

J) Yup thats a mix of everything, keeping in mind those sort of arts-based elements, what art based activities do you participate in at N-Tec during your typical school day, if any?

We don't really do much art at school, most art we do is pretty much in our drama class, cuz we're normally doing stuff, doing stuff with our bodies and acting, honestly, like any

art thing we do at our school, I participate in all of them. Normally we do like colouring and if it comes to like valentines day or easter whatever you know sometimes, the teachers will get like fake eggs, and decorate them or something, or on like christmas, or something, we'll you know create something for the door, or actually thats for halloween but well for halloween (inaudible world= basics?) we'll come up with some sort of I dunno, how should I explain, some sort of like creepy, you know stuff for halloween, we'll come up with us as a class, me, P2, P3, or you know whoever, will

J) The crew

Exactly the group we'll all come up with an idea for the for the our classroom door, and then whatever the idea is, lets say the scream dude from the scream or freddi or jason or you know whoever, like you know what i mean, if we all agree on something like that , then we'll create an idea off the computer and put it on the door you know what i mean like, anything that includes with art at our school, i would love to participate in pretty much all of it.

J) Thats cool a lot of those experiences, I remember those, were my favourite times too. Uhhh lets see, thats a good one. Tell me about the most interesting, or your current favourite art-based activity. So whether we've done it at cCHARM or here at n-tec or outside of n-tec.

Honestly, like like when I do arts and stuff my favourite place to do it is at CHARM, because at CHARM, we more, its not like we're never sitting around doing nothing, we're always acting, we're always doing something you know what i mean, its one of my favourite things to do, i'm more of a person that likes to act and do stuff.

J) Umm drumming circle, or beat-boxing? What would you say was your favourite? If you can pick?

Its hard to say because I do like them, I would say beat-boxing, but the only thing is i don't like doing it too much, so I think the charades would work perfectly because, honestly like all we're really doing is we get a little slip of paper, and whatever it says we have to act that out, so lets say if its CHARMING, or skiing, or whatever like you know what I mean, like it can be embarrassing at points you know what i mean but i'll still do it and act it out, its life, its what you have to do, even in movies, like I can tell in some movie actors out there you know what I mean, if i'm considering to be one you know what i mean like I considers probably some nerve racking and embarrassing parts, so you know what I mean, I can see that happening big time, I don't really care, as long as I'm getting credits for in, in school wise obviously, so if its in school wise and i'm getting credit for it, by all means i'll do it I don't care, as long as i'm getting credit, its fine,

J) Makes sense to me, that gave me the idea, i'm like ok, Now i need to figure out how to blend drumming, beat box, and improv charades together, and boom we're going to have the best session, so great thanks for sharing that!

Mmmmmhmmmm

J) So mmmmm O yaaaa, so what sort of good things do you get, do you feel you get from coming to the CHARM program, if any, ahaha

What do you mean by that?

J) Soo what positive aspects uhh do you feel uhh you get from CHARM, if ya, so meaning you know, i like to, i really like Thursdays because i'm typically in Thursdays marking all the time, but thursdays i get to see you guys, I get to see the undergrads that help out, i get to see maureen, so for me I like the social aspect

uhh well honestly like on Thursdays is actually my favourite day of the week cuz we go to CHARM and we all have a good time, and its not like we're going over there fighting over stuff, something stupid, we're always as a group figuring what to do, you know, honestly, everything there is my favourite thing to do, the socializing, the planning, you know, as long as we're doing something, i'm in, i don't care

J) Great

(Laughs)

J) I like how you said the planning part, could you expand on that a bit?

Well because like for the planning part I like, its not like we're because if one person decides on one thing and the other decides on another, then basically, like like at CHARM we basically put it together, if one person wants to do one thing and the other thing, then basically we plan on it so that we we can add them both into so lets say if one person wants to run on the track, and the other person wants to do lets say i don't know, chuck the chicken, the one that we did, you know what i mean, cuz all we're really doing, its like your still running, but your basically doing chuck the chicken, where your doing overhead when people, when you're in a row, you do over head under head all that stuff, then when you chuck it you're basically running around in a circle, you basically still running so you know what I mean, its not like there going be like, its not like at CHARM they're going to be like no you can't do that, they always figure something out so you know what i mean so

J) I like it, great

(giggles)

J) I like that, its really nice that we can do that, i mean when you guys have great ideas it makes it easy to do that. Lets see ok, we got a different one for ya. What bad things if any uh happen at CHARM or uh you know not really bad, you know, if theres nothing really bad that sticks out, perhaps some negative aspects, or situations that uhh that make you uncomfortable or something like that.

Well honestly like umm, like there really isn't any bad things that go on at CHARM, i mean there are few uncomfortable moments, like charades the one time we had to do that

part i did feel a little uncomfortable, but I still did it because I need the credit and everything helps, but other than that theres not really any negativity going on, everybody works together, nothing really bad, nothing to say.

J) Cool, great thanks for sharing. So, what sort of, we've done quite a few different things at CHARM, what sort of useful things would you say you maybe learned that uh, you're able to apply outside of the CHARM program? Whether it be at Ntec, on the weekends when you're relaxing at home...

Well honestly, actually at the end of the CHARM program on Thursday, actually cuz there is something i do learn every day, i mean its not just the acting part because i mean i like do go to CHARM cuz of acting and stuff, and I get the acting experience and you know when I go to drama classes you know what I mean i'll take that acting experience and put it out there, so basically its "plotted ? (15.51m, inaudible word)" to there,

J) Thats smart

You know what I mean, its not like i go there and not learn anything well you know what i mean i actually its kinda hard to explain, i'm always learning something pretty much (mumble trails off)

J) Ya thats great to hear, and uh thats neat, and you're teaching us something like the beatbox workshops too some of the stuff you taught me I was using that outside of the CHARM and

And i do learn new beats everyday because I do practice everynight, you know I go on youtube, i go on youtube and look at other beatboxers out in the world, i don't know if you know them, theres "dave kroll, reaps 1, marcus, i can't remember his last name, they're pretty good at beat boxing and stuff like that, you know when i first started off I was a bit sucky but then i kept practicing and practicing, i'm not always doing the same beats over and over again, like i do learn new beats like effects and scratches and stuff, I don't know if you want me to demonstrate and stuff...

J) SURE! Your latest one?

Alright so this is one of my ones that I learned... (Live beat-box performance: 17:05). So ya thats one of my FX that I actually learned, that was actually out of the guy that on youtube Reaps 1,

J) That was awesome!

The throat bass which is the ("Wuuu womp womp womp" 17:36), that part, that i actually learned from Dave Crow, but pretty much all the other uhhh basics stuff I learned was actually off the guy Reaps 1 because he actually teaches the actual basics and stuff, cuz you know other beat boxers out there, don't know how to present it, so pretty much youtube taught me how to beat-box,

J) Thats cool, when Marcus comes in on April 2nd, lets have you guys teach us a little bit more because that was great last time! Uh cool thank you! Lets see, oh ok, if your friend or someone close to you, what CHARM was, how would you describe it to them?

Well pretty much, I'd pretty much just tell them, CHARM is pretty much just about experience of acting pretty much just uh, like they, I want to say its pretty much preparing you to actually be physical and you know do stuff with your body instead of sitting around and doing nothing but they actually like we do certain activities like human bowling or charades or the drumming circle, which you know the drumming circle is pretty much like where we take one of these big huge rubber balls and we have uhh drum sticks and or whatever and then we create like different type of beats or for the charades, what we talked about earlier you know we get like uhh slip of paper or whatever it is, we pretty much act like skiing umm or going to the grocery store and acting like a baby going there like you know in a stroller or whatever you know what I mean, stuff like that, its pretty much about acting and physics, and stuff like that.

J) Cool , great, thanks for sharing! So uhh I asked you a few questions already but tell me a question that uhh you maybe wish I would have asked you?

Ummm, lets see I don't have any, I mean not right now I don't have any (ahaha laughing),

J) Alright thats ok, uhhhh ok ummmhmmmm lets see, ok, ummm, so tell me about the umm tactile sensation, which means the touch, of uh, tell me the new sensations that you experienced when trying something like fencing, drumming or the stomp with hitting the floors and doing stuff stuff like that....

Honestly when I came to the drumming circle like created your own beats and stuff but I actually you know what it actually made me learn how out of, cuz its, i'm not really looking forward to being a drummer or whatever, but honestly like when actually did beats on the ball and stuff...

J) Mhmmm...

It actually made me think like lets say if I do become a drummer or something theres so much stuff you can do out there with music and stuff like when I did like, when I did that think it honestly made me think like if I ever become a drummer maybe thats, i can always like, think back to what I did on the ball, and actually it on the drum itself, so you know, "You just gotta....." (Inaudible 21:26:06)

J) Mhmmm and did you find that using the ball in sort of, cuz you know a drum ...

Yeaaaaa, cuz you have...

J) Ummm delicate right, umm so did you feel being able to smack that ball, did that help you feel the beat or was it distracting,

It helped the beat and you know, and when it came to the drum rolls and stuff like that and honestly helps, it honestly for me, I don't know about everybody else in the world, but for it like can help you get faster with your hands cuz your going so fast, your doing this (Action gesture 22:05.13) and everything you know like cuz you can get faster with your hands and stuff and you know it just helps, even for my beat boxing for instincts, instance, like when I do it, it helps me think of other beats to do like you know what i mean, bass or snare or whatever, it actually helps me think of beats and stuff

J) Yea that sounds helpful, uh I also sort of experienced that same feeling

Yeahhh, ahahah (laughter)

J) Where I'll be playing and then i'll hear sort of, even though we're doing the same beat, you're five feet away and i'll pick up something else and be like yeaaa....

(Interrupting) One thing I actually do, which that, umm that we could actually do at the drumming circle maybe instead of all of us just doing one beat, and one person at the front doing a beat, maybe what we could do one day is like ummm instead of one person just guiding through a beat, maybe we can together as a group think of individually, think of their beat to do, and then maybe like whatever their beat is maybe we can follow along that beat, and then and then go on with another persons beat and so on and so fourth, maybe we co do that or something

J) Yea i would love to do that!

Instead of just watching one person do it, because it does get boring after a while doing that but honestly I'd rather like do it individually with one person with their own beats and everyone else following along with that and

J) I think that would be fantastic, it sounds like a lot of fun and is really creative too! Uhh so, if umm lets see, if uhh umm if i came to the studio, and umm we were all working on one of our arts-based activities, so so we're all ...

Creating facebook pages from.... (trail off inaudible...laughter 23:57:06)

J) Sure! ahahaha perfect, what, what would I, what sort of conversation would i hear, whats the typical conversation of everyone sort of getting to work, working with each other and what not

Well it all depends too, its not just you know, come and go thing, it just depends cuz, normally, its not like, its not like we're just sitting around when we're creating facbeook pages its not like we're just sitting around doing like you know what I mean, we're actually getting up like when we create lets say a friends list, like if you want to add them as a friend or whatever, like you'd do on the actually facbeook thing, like you know what i mean, like i've had it happen to me a couple of times like, "hey would you mind adding me would you mind, adding yourself on my page, and i'm like yup ok and then you write

their you know, it just depends on others peoples words and stuff like that too, everybody has their own conversations about their own facebook pages and stuff

J) Essentially so we aren't killing each other in there, sounds like we're sort of working together

Ya like we're always working together...

J) Great, cool, ummmhmmm, lets see, say if I walked in, say if I was a complete, never saw the CHARM program before, and I walked in on, the CHARM program in the pool, uh what might I see? One of two activities,

Uhh honestly i don't remember the games too welll....

J) Or maybe uhh, doesn't have to be the game, maybe it could be something that happens in the last half hour?

Ummm well if we're at the pool or whatever, you know and if you're just you know walking and know nothing about the CHARM program, you know what I mean, if we're just playing octopus in the pool or whatever, theres the rest of the gang playing in, then you just come in, and ask what we're doing, then we would say we we are uhhh, weare the participants of the charm program and if you were to ask what the charm program was we would say you know, or we would talk about (Inaudible 26:17:00) pretty much so you know like what we do, and what we do and stuff like that.

J) Thats great, what uhh, lets see, so the last 30 minutes is usually free time, would we typically see someone doing in the last 30 minutes

Like what do you mean exactly...

J) Mmm well uhmmm,

Like do you mean after we get out of the pool and come back in the studio and we just have our break and you mean?

J) I was just going to say like the diving boards and ropes and things like that

O you mean things like that ok

J) Yea what sort of stuff would do, would someone see on there, so i know you're pretty uhh adventurous (laughing) what might i see you doing off a diving board or rope, if i came in that last hour

That last half hour we would be that last half hour we would be like if we had the ropes and diving board, then we would probably be jumping off the ropes doing crazy tricks, and flips and stuff, even off the diving board like you know what i mean, not all of us know how to do all these tricks but you know, you could see us doing flips, or being

cannon balls whatever, you know what i mean, but its not all the time, its not all the time we have, the rope of whatever, its usually one or the other, sometimes it two depends on the life guards and everything according to Julian (laughter)

J) That is true, uhh ok, so i just got a few more questions and uh uh then we can maybe look at some videos too that we never really got a chance to see yet because our days are so packed, so thinking about the first morning that you came to hte CHARM program

I was a bit nervous actually, cuz when i first went there, honestly, i had no idea what i was going to be doing there, what as, as soon as we got into the parking lot actually I was so nervous I didn't even know I didn't know like where I was, felt like i was going around in circles (laughter: mutual) Cuz I didn't know what was going on or what to do or nothing and then literally I was too nervous to even walk into the building (mumbles: 28:35) because I do get bad anxiety ummm but umm some after a while when I first went into the gym to meet everybody umm you know I was really nervous about that too but then after a while, like you know, i'm more of a visual learner, so (mumbles 28:50) I literally had to sit down and you know think about what to do at first, and then you know after a while, as soon as I see everybody doing their thing like you what I mean like doing uhh ummm, I don't know what they call it, some circus (29:10) one where apprently when um um, ya acting and stuff like that its like alright after I see it then i'll do it, and it just gets more funner and fun fun, thats all it is is fun

J: Nice! So, conversely, on the other side, well I guess, its not really your last day yet, but the last day of last term, uh when we were coming to an end what were you feeling... if anything? Or sorry what were you feeling on the last day of the program uh as you were sort of leaving?

It is kind of hard to say but if like it if like the fact if like last time, yesterday i'd say, um the finishing? (29:29) was actually I know, if it was (unclear what previous sentence was), like you know what I mean, i'll actually kind of miss it to be honest, because, you know, I know a lot of, I know the whole group there, and we all get a long very well and it is not like we are biting each others heads off or punching each other out (laughter: mutual) or anything you know what I mean we're always getting a long and stuff...

J: True

You know what I mean , it would kind of be upsetting in the same way, its pretty much leaving, your female ? (Meant favourite?: 30:27) school like when you're in grade 8, that is your last year there you know what I mean and you think of all the memories from like kindergarden to grade from kindergarden to grade 8 think of all your friends and everything that happened at school its like, its like all your memories from there are being thrown out to the garbage, its like your if you would have told me you would be throwing it out in the garbage its very upsetting, the one thing is you do go back to it, like you know what I mean, it not like its never going to happen again you know what I mean like, if you're losing a toy thats going out in the garbage you can earn it back so lets say that if its broken you can earn it back so it gets fixed, it is upsetting, but its not like we never go

back to it again, we do on Thursdays, like its not like waiting at the beginning of the year but, its a couple weeks after we start school, we go back to it and it feels like I'm back in the game again.

J: That is why I'm hoping that this CHARM website is, gets together much quicker than I hope so I can keep everybody updated even for when you're gone for just a week or even the summer when you have to come back 3 months later! Ok Last one, I'm going to ask you to match emotions like happy, sad, whatever you want, with some activities.... ummm ya so I'm going to say Snack Time, when we have snack time Christian feels.... (Laughter) that was an example that was just...

Ya true, I actually like, like, cuz as soon as we go to CHARM we're pretty much doing something right away, like you know what I mean, like I'm actually pretty happy for that, ummm but then there comes a time when I get tired out and I feel kind of, how shall I put it... burnt out, exhausted...

J: Ya

Just feel tired and then when it comes to snack time, I'm feeling happy because I'm getting, actually when I'm eating energy and stuff and I just want to eat, burn off eat burn off, like you know what i mean, not only am i just sitting there eating, acting and doing physics (referring to physical activity) and stuff, you know what I mean, i want to be that person who is more fit, you know what i mean?

J: Totally! Uh ok, how would so, match an emotion with Beat-boxing.

Honestly, happy and a little bit of excitement, because the reason why i'm happy is because I'm actually entertaining people of the beats I can do, and excitement because the people around you that are hearing it, lets say that no one has ever heard of beat boxing before and you know what I mean, and you demonstrate what it is you know what i mean, they can actually you know, can actually, try it and show them because you know like you're entertaining them with actual beats, and they're actually, then their mind will be like, o wow you know what I mean, this guys pretty good at what he can do like you know what I mean, hes got a good talent, so you know what I mean, they'll probably be cheering you on and clapping and all that stuff, like at a concert you know what I mean, pretty much I feel happy when I'm beatboxing and so ya....

J: Cool makes sense, how about matching an emotion with with human bowling?

I actually, kinda silly, funny and exciting (Laughter: Mutual) basically you're like going on mat, jumping on it, sliding into a bunch of I don't know what you call them, a bunch of soft equipment all that stuff and you're smashing in, its kind of like fun and funny too, because you know, its, just fun.

J: Uhh have a, I was just looking at a video of us doing it... (searching on computer).... no don't eat the microphone,

Actually i was planning to scream in it....(Laughter: Mutual). This thing looks so fake....

J: Well it came from like a kids thing...

Reviewing videos/images/ O the pool eh

J: You're going to like this one, this is Amber....

Did you get one of me too or just....

J: O i'm just, lets see, are those your shorts?

I don't know if that is me or not, o no thats \$%#@%\$

J: It is a little dark, that is Ben, that is the clock...

Thats me!

J: Lets see how this jump works, O thats right! (Video of Christian throwing out rope, then jumping onto moving rope)Thats awesome. So what gave you, when I say pool, what emotion to you associate with that?

Excited and happy!

J: And what made you try that because I that is pretty wild!

Well actually I seen someone do it, i think it was last term I assume, I can't remember exactly it was, it was last term, and I actually seen someone actually just let the rope go and launch at it and i figured maybe I can try it...

J: And sure enough no problem

Ya I did it!

J: Shoot that video I wanted to show you about the shapes is hiding somewhere else, ya ummm but, uhh last one Walllll Walleyball

Pretty exciting cuz you're actually smashing the ball at times too, like smacking it, its actually kinda fun, i love walleyball

J: So ummm that is, is there , i mean, feel free to share anything else, but for the formal questions, that is all I have for you bud, if there is any other question you wish I asked or uhh, a fun experience or story that you maybe had, but other than that, this has been fantastic, you shared quite a bit with me and its really insightfull and its going to help this CHARM prog.... (cut off by participant)

Well honestly, every since I been at CHARM honestly i think it is one of the best programs I've ever been in, you know its like, honestly when i'm at school from Monday-

Friday ummm, like i'm skipping Thursday because normally i'm always at CHARM on thursdays, so monday through friday half the time you're just sitting there just you know having a pencil duddaduddada doing that or doing in the morning a group talk or whatever you know then on Thursdays we come to the school, we gather up our things and leave to go to CHARM, and hoenstly its one of the best programs I've ever been because you're actually doing something with your body, you're helping build something for your life, its not like youre just sitting around doing nothing, honestly, I think CHARM is one of the best programs I've ever been to and hopefully keeps going on for a while

J: Yea, I appreciate that!

It would suck if it ever shut-down but honestly I think it should just keep going, it is worth it.